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CHINESE PORCELAIN

PERIODS OF K'ANG HSI YUNG CHÊNG AND CH'IEN LUNG

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GUIDE TO THE LATER

CHINESE PORCELAIN

PERIODS OF K'ANG HSI, YUNG CHÊNG AND CH'IEN LUNG

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PREFACE

THIS guide is the first of a new series dealing with the various branches of pottery and porcelain represented in the Department of Ceramics.

Chinese porcelain of the later period is particularly well represented in the Salting Collection, and the present guide will serve to illustrate the finer examples in a series which is perhaps the best of its kind in existence. The scope of this volume, which is concerned with porcelain alone, does not include the earthenware and stoneware which continued to be made in China in the eighteenth century, particularly in Kuang-tung province and at Yi-hsing in Kiang-su. These are reserved for consideration in a guide dealing with the types of the Ming Dynasty.

This guide has been written by Mr. W. B. Honey, Assistant in the Department of Ceramics. Mr. A. J. Koop has kindly translated the Chinese inscriptions in the section dealing with marks. Mr. Bernard Rackham, Keeper of the Department of Ceramics, has read the proofs.

February, 1927. ERIC MACLAGAN.

NOTE ON THE HISTORY OF THE COLLECTION

DURING the early years of the Museum, Chinese porcelain was but scantily represented among its possessions, and the development of the collection on a considered plan may be said to have been begun in 1883, with the acquisition of a series of Chinese works of art specially purchased in Peking by Dr. S. W. Bushell.

From 1887 to the date of his death in 1910 Mr. George Salting exhibited in the Museum galleries the greater part of his almost unrivalled collection of the later Chinese porcelains, ultimately bequeathed to the nation. The bequest constitutes more than half the Museum collection of such wares, and by the terms of the will is exhibited alone. The separation of this part of the collection has made it impossible to furnish in this guide an itinerary by which the visitor could be directed in turn to every type of ware without the necessity of passing from one room to another. The Salting Collection provides, however, a representative series of most of the more important types.

Other noteworthy additions to the collection include gifts and bequests from Mr. W. H. Cope (1903), Mr. and Mrs. W. G. Gulland (1905 and 1907), Mr. Andrew Burman (1907 and 1926), and Mr. W. W. Aston (1917). In recent years the continued generosity of Lieut.-Colonel K. Dingwall, D.S.O., and Mr. Sydney Vacher in presenting many rare and attractive pieces is testified by the frequent appearance of their names on the Museum labels.

It should be mentioned that the number used in referring to an object includes a registration number followed by the year of acquisition.

ARRANGEMENT

THE collection is exhibited in two rooms, Nos. 143 and 145, on the second floor. In the arrangement of the former, the aim has been to provide a sequence of single-coloured porcelains in the wall-cases on the south side, with enamelled wares in the adjacent floor-cases. Blue-and-white porcelain occupies the range of floor- and pier-cases on the opposite side of the room.

In the Salting Collection (Room 145) the whole of the wall-cases on the south side are occupied by enamelled wares, with the exception of Wall-cases P 1, Q 1, and R 1, which contain a group of pieces painted in copper-red. Blue-and-white porcelain occupies the floor-cases at the east end and the adjacent wall-cases on the north side. The single-coloured porcelains are in the middle group of wall-cases (K to V) on the north side.

SELECTED BIBLIOGRAPHY

THE study of Chinese pottery and porcelain owes almost everything to the labours of two English scholars—to Dr. Stephen W. Bushell, whose great knowledge of the language, customs, and mythology of China especially fitted him for the pioneer work embodied in the many pages of his *Oriental Ceramic Art*; and to Mr. R. L. Hobson, whose monumental *Chinese Pottery and Porcelain* is virtually definitive so far as the later porcelain is concerned. The present guide owes much to these works. The following list comprises the more important and readily accessible books on the subject:

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YETTS, W. P. : Symbolism in Chinese Art. Leyden (for The China Society), 1912.

ZIMMERMAN, E. : Chinesisches Porzellan. Leipzig, 1923.

LIST OF CHINESE DYNASTY- AND REIGN-NAMES

Hsia Dynasty	2205–1766 B.C.
Shang (or Yin) Dynasty	1766–1122 B.C.
Chou Dynasty	1122–255 B.C.
Ch'in Dynasty	255–206 B.C.
Han Dynasty	206 B.C.–A.D. 220.
The Six Dynasties	220–618.
T'ang Dynasty	618–906.
The Five Dynasties	907–960.
Sung Dynasty	960–1279.
Yüan (or Mongol) Dynasty	1280–1367.
Ming Dynasty (1368–1643):	
Hung Wu	1368–1398.
Yung Lo	1403–1424.
Hsüan Tê	1426–1435.
Ch'êng Hua	1465–1487.
Hung Chih	1488–1505.
Chêng Tê	1506–1521.
Chia Ching	1522–1566.
Lung Ch'ing	1567–1572.
Wan Li	1573–1619.
T'ien Ch'i	1621–1627.
Ch'ung Chêng	1628–1643.
Ch'ing Dynasty (1644–1912):	
Shun Chih	1644–1661.
K'ang Hsi	1662–1722.
Yung Chêng	1723–1735.
Ch'ien Lung	1736–1795.
Chia Ch'ing	1796–1820.
Tao Kuang	1821–1850.
Hsien Fêng	1851–1861.
T'ung Chih	1862–1873.
Kuang Hsü	1874–1908.
Hsüan T'ung	1909–1912.

LIST OF PLATES

WHITE PORCELAIN

1*a*. Bowl, white porcelain, imitating a Yung Lo type.
b. Vase, soapstone porcelain.
c. Vase, soapstone porcelain, with decoration in relief.
2*a*. Bowl, greenish-white porcelain, with design painted in white slip.
b. Vase, white porcelain, with incised and carved decoration.
c. Vase, with a design modelled in slip.
3. Bottle, crackled white porcelain decorated with applied reliefs in unglazed brown.

SINGLE-COLOURED PORCELAIN

4. Vase, gourd-shape, incised decoration of paeonies, celadon glaze.
5. Vase, incised decoration of paeonies, celadon glaze.
6. Vase, incised decoration of pine, bamboo, and prunus, celadon glaze.
7*a*. Water-pot, decoration in slip under a celadon glaze.
b. Bowl, crackled celadon glaze.
c. Jar, crackled brownish-green glaze.
8. Vase, 'mirror-black' glaze, with gilt designs.
9. Bottle, incised decoration, dark manganese-purple glaze.
10*a*. Vase, mottled brown and black glaze.
b. Vase, iron-rust glaze.
11. Vase decorated in applied relief under a greenish-black glaze, in imitation of a bronze.
12. Three vases, copper-red glazes.
13*a*. Water-pot, 'peach-bloom' glaze.
b. Vase, cherry-red glaze.
c. Vase, clouded green and apple-red glaze.
d. Vase, speckled crimson and liver-coloured glaze.
14. Vase, liver-coloured glaze, mottled with 'peach-bloom'.
15. Four vases with *flambé* glazes.
16*a*. Bottle, decorated with a dragon in high relief, pale lavender glaze.

16*b*. Bowl, with a design of dragons incised in a powdered blue ground.
17. Four specimens with 'turquoise-blue' glazes.
18*a*. Vase, with translucent green enamel over a crackled glaze.
b. Vase, opaque crackled yellowish-green enamel.
c. Vase, opaque green enamel.
19*a*. Wine-pot, with incised decoration under a brownish-yellow glaze.
b. Kettle, yellow glaze.
c. Vase, mustard-yellow crackled enamel.
d. Vase, canary-yellow crackled enamel.
20. Vase, with painting in black under a green glaze.

PORCELAIN PAINTED IN UNDERGLAZE BLUE

21. Vase and cover, plum-blossom reserved on a 'cracked ice' ground.
22. Bottle, close-set plum-blossom.
23. Three plates, sprays of plum-blossom.
24*a*. Vase, painted with paeonies.
b. Two plates, painted with fishes and fish-dragons.
25*a*. Pair of vases with the so-called tiger-lily pattern.
b. Vase, boldly painted with a spray of plum-blossom.
c. Three vases, sea-monsters and rocks.
26. Vase, painted with magnolias.
27. Plate, painted with lotuses.
28. Bottle, painted with lions pursuing brocade balls.
29. Vase, painted with landscape, deer, and cranes.
30. Vase, painted with birds and flowers.
31. Vase, painted with landscapes.
32. Set of five vases, painted with ladies and flowering plants.
33. Vase, painted with stylized lotuses.
34. Altar set, painted in blue with scroll-work.
35*a*. Vase, *ju-i* heads and cloud-scrolls in outline.
b. Plate, painted with phoenixes.
36. Dish and jar, painted with the so-called aster pattern.
37*a*. Plate, a lady and a *ch'i-lin*.
b. Dish, ladies symbolizing the Four Accomplishments.
38*a*, *b*, and *c*. Plate and two bowls, pierced decoration.

38*d*. Plate, painted with an emperor meeting a lady.
e. Plate, painted with a dreaming youth.
39*a* and *b*. Plate, hunting scenes (the so-called Love-chase).
c. Plate, two ladies playing with a child.
d. Plate, ladies in a garden with trellis and climbing plants.
40*a*. Plate, a boy among lotuses.
b. Plate, a horse and figures.
c. Plate, ladies and playing boys.
41. Vase, decorated with gilt designs on a powdered blue ground.
42. Vase, with painting in underglaze blue in panels reserved on a powdered blue ground.
43. Eight pieces of soapstone porcelain painted in underglaze blue.
44. Vase, with dragon-handles, painted in speckled blue in imitation of Ming porcelain.
45. Vase, painted with dragons in blue, on a ground partly enamelled in yellow.
46. Vases, painted in underglaze blue in combination with ' dead-leaf brown ' or ' Nanking yellow '.

PORCELAIN PAINTED IN COPPER-RED

47. Vase, painted with guelder roses in underglaze blue and copper-red.
48*a*. Bowl, painted with fishes in copper-red.
b. Fish-bowl, painted in copper-red under a celadon glaze.
49. Vase, painted with flowers and rocks in underglaze blue and copper-red, with touches of celadon.
50. Vase with decoration in relief, painted in underglaze blue and copper-red on a brown ground.
51. Vase, painted in copper-red with a fruiting peach spray.
52. Vase, painted with a phoenix in pale copper-red.

PORCELAIN PAINTED IN COLOURED GLAZES

53*a*. Figure of a parrot, blue and purple glazes.
b. Bowl, green and yellow glazes over incised designs.

54. Four water-pots and a wine-pot.
55*a*. Figure of Kuan-yin.
b. Pair of figures of lionesses.
c. Figure of Kuan-ti.
56*a*. Stand, painted with a landscape.
b. Brush-pot, painted with deer.
c. Tea-pot in the form of a bundle of bamboos.
57*a*. Incense-burner, with brocaded decoration.
b. Stand, painted with birds and flowers.
58*a*. Pair of vases, manganese-purple ground.
b. Vase, painted with ladies and child, yellow ground.
c. Set of three vases, painted with flowers on a yellow ground.
59*a*. Figure of Shou-hsing.
b. Figure of a man.
c. Figures of Lu-hsing.
60*a*. Plaque.
b. Wine-pot in the form of the character *shou*.
61*a*. Pillow, brocade pattern.
b. Plate, painted with fruits and flowers over an engraved design of dragons.
62. Vase, pair of dishes, and an incense-burner, black ground.
63. Vase, painted with the Flowers of the Seasons, black ground.
64. Vase, painted with a pheasant, flowers, and rocks, black ground.
65. Vase, painted with birds and plum-blossom, black ground.
66. Vase, painted with birds, flowers, and rocks, black ground.
67. Vase, painted with birds and plum-blossom, black ground.
68. Vase, painted with dragons, black ground.
69. Vase, painted with birds and flowers, green ground.
70. Vase, painted with the Flowers of the Seasons, green ground.
71. Vase, painted with flowering trees, yellow ground.

PORCELAIN PAINTED IN THE COLOURS OF THE *FAMILLE VERTE*

72. Vase, painted with birds, rocks, and flowers.
73*a*. Vase and cover, painted with flowers.
b. Vase, painted with flowers.
c. Wine-pot in the form of a peach.
74. Vase, painted with the Hundred Antiques.
75. Vase with red brocaded ground.
76. Dish, painted with a lady and child.
77. Vase, painted with a group of ladies.
78*a*. Lantern, painted with scenes from a romance.
b. Lantern, painted with the Hundred Deer.
c. Lantern, five Taoist Immortals.
79*a*. Bowl, painted with horses.
b. Vase, landscape and water.
c. Bowl, playing children.
80*a*. Plates, painted with plum-blossom.
b. Jar and cover, baskets of flowers.
81. Dish, with panelled decoration on a diapered red ground.
82. Dish, philosophers contemplating the *yin-yang* symbol.
83*a*. Pair of vases, painted in colours over a celadon glaze.
b. Pair of vases, painted in colours over a 'Nanking yellow' glaze.
c. Bowl, painted in colours over a 'Nanking yellow' glaze.
84*a*. Vase, dragons in iron-red.
b. Pair of vases, painted in iron-red and gilding.
c. Vase, painted in iron-red.
85. Vase, painted with fishes, in underglaze powdered blue, iron-red, and gilding.
86*a*. Dish, painted with the Taoist Triad and Hsi Wang Mu.
b. Lantern, painted with a pine-tree.

FAMILLE ROSE

87. Vase, painted with lotuses.
88. Plate with 'seven borders'.
89. Plate, painted with cocks and paeonies.
90*a*. Dish, painted with paeonies and chrysanthemums.
b. Bowl, painted with lotus and plum-blossom.
91. Dish, painted with a peach spray.
92*a*. Dish, painted with a quail.

PORCELAIN PAINTED IN THE COLOURS OF THE *FAMILLE ROSE* (*contd.*)

92*b*. Vase, painted with birds.
93. Lantern with pierced and brocaded decoration.
94. Vase, painted with irises and other flowers.
95*a*. Vase, painted with birds, ground of gilt scroll-work.
b. Vase, painted with birds and flowers, pink ground.
96. Vase, painted with scroll-shaped panels and chrysanthemums, pink ground.
97*a*. Plate, painted with flowers and scroll-shaped panels, black ground.
b. Figure of a lady in European costume.
c. Plate, painted in overglaze blue and buff.
98*a*. Cup and saucer, painted with a dog and parrot in overglaze blue.
b. Plate, painted in black, red, and gold.

MISCELLANEOUS TYPES OF THE REIGN OF CH'IEN LUNG AND OF THE EARLY NINETEENTH CENTURY

99*a*. Vase, 'Mandarin porcelain'.
b. 'Medallion bowl'.
c. Dish and wine-cup made for a Mongolian prince.
100. Vase, soapstone porcelain, with decoration of dragons in relief, painted in enamel colours.
101. Vase, with panels painted with the Landscapes of the Seasons, reserved on a celadon ground.
102. Vase, decorated with the Eight Taoist Immortals in applied relief.
103. Figures of Mi-lo Fo and four Arhats.
104. Five snuff-bottles.
105. Cap-stand, *lac burgautée*.

FUKIEN PORCELAIN

106. Figure of Kuan-yin.
107. Figure of Kuan-ti.
108*a*. Figure of Bôdhidharma.
b. Figure of a Buddhist monk.
109*a*. Eight-lobed cup.
b. Stem-cup, decorated with plum-blossom in relief.
c. Cup with double walls and pierced decoration.
d. Jug, painted in red and green.

109*e*. Cup with decoration in relief in imitation of carved rhinoceros horn.
f. Wine-pot, decorated with dragons in applied relief.
g. Cup incised with an inscription.

PORCELAIN MADE FOR EXPORTATION

110*a*. Cup and saucer, with the arms of Holland and the cipher of the Dutch East India Company.
b. Cup and saucer, with the arms of the Royal Families of England and Holland.
c. Basket, painted with the arms and motto of the Honourable East India Company.
d. Pattern-plate.
e. Plate, painted with the arms of Chadwick quartering Malvesyn, Carden and Bagot.
111*a*. Cup and saucer with the inscription GARDE VOES DE LA SIJRENE.
b. Caster, of European silver form.
c. Chocolate cup with the inscription L'EMPIRE DE LA VERLU, EST ETABLY JUSQ' AU BOUT DE L'UNIVE.
d. Plate, painted with European musicians.
112*a*. Plate, painted with the Baptism of Christ.
b. Plate, painted with Perseus and Andromeda.
113*a*. Plate with part of a Dutch inscription.
b. Plaque, painted with a European allegorical subject commemorating a wedding.
114. Plate, painted with a design copied from a European *chinoiserie*.
115*a*. Box, painted with ships and European hunting scenes.
b. Dish in the form of a shell.
116. Jar, 'Batavian' porcelain.
117*a*. Sprinkler, decorated with gilding over a dark blue glaze.
b. Ewer, painted in enamel colours of the *famille verte* in panels reserved on a powdered blue ground.
118. Dish, made in imitation of Japanese (Imari) porcelain.
119. Bottle, made in imitation of Japanese (Imari) porcelain.
120*a*. Plate, painted in enamel colours with lotuses and an inscription in Tibetan.
b. Jar and cover, painted in enamel colours with Buddhist subjects. Made for the Siamese market.

1. INTRODUCTION

THE wares described in this guide belong to a well-defined period in the history of Chinese porcelain, lasting from the brilliant revival in the last quarter of the seventeenth century, in the reign of the Emperor K'ang Hsi, to the decline of the art after the close of the reign of Ch'ien Lung.

The disturbances due to the Manchu invasion, culminating in the suicide of the last of the Ming emperors in 1643, necessarily affected the quality of the porcelain made at the Imperial factory, and for several decades the manufacture seems to have been carried on under difficulties. Numerous revolts against the newly established Manchu Tartar (*Ch'ing*) dynasty marked the period between 1644 and 1681, and in the course of the rebellion of Wu San-kuei, the centre of the porcelain industry, the town of Ching-tê Chên itself was destroyed. With the suppression of this rebellion in 1681, the Chinese empire entered upon a time of good government and expansion which lasted for nearly a century and a quarter.

The revival which followed the rebuilding of Ching-tê Chên proved to be the beginning of a period which was for long regarded as the greatest in the history of Chinese porcelain. This classic period, with which alone the present guide is concerned, includes the last forty years of the reign of K'ang Hsi (1662–1722), with those of his son Yung Chêng (1723–1735) and his grandson Ch'ien Lung (1736–1795). The types current during Ch'ien Lung's reign continued with few additions, but with increasingly poor workmanship, until 1853, when the town of Ching-tê Chên was sacked by the T'ai-p'ing rebels and the Imperial factory was burned.

We have a considerable body of information and evidence with reference to the wares of this period. Of the greatest value is the account given by a Jesuit missionary, Père d'Entrecolles, who lived at Ching-tê Chên for a number of years in the early part of the eighteenth century. In two long letters* dated 1st September 1712 and 25th January 1722,

* Published in *Lettres édifiantes et curieuses*; reprinted in Bushell, *Description of Chinese Pottery and Porcelain*, Oxford, 1910; and translated (in part) in Bushell, *Oriental Ceramic Art*, and in W. Burton, *Porcelain*, London, 1906.

Père d'Entrecolles gave a detailed description of the porcelain industry, obtained by personal observation and from the statements of the potters amongst his converts. In more recent times accounts of Ching-tê Chên have been given by a French Consul, M. Scherzer,* who was there in 1881, and by Mr. W. J. Clennell† in 1905.

Of Chinese works dealing with this period, the most important are the *T'ao Shuo* (A Discussion of Pottery),‡ published in 1774, and the *Ching-tê Chên T'ao Lu* (The Ceramic Records of Ching-tê Chên),§ published in 1815. A valuable summary of the Imperial wares of the reign of Yung Chêng is given in a list compiled between 1729 and 1732 by Hsieh Min, Governor of the province of Kiangsi, in which Ching-tê Chên is situated. This list gives a useful conspectus of the wares made in the eighteenth century and has therefore been printed in full in Appendix A, with references to similar pieces in the collection.

Evidence of a different character is furnished by the collection formed at Dresden mainly between 1694 and 1705 by Augustus the Strong, King of Saxony, as well as by that at the Charlottenburg Palace near Berlin, which is largely composed of presents made by the English East India Company to Sophia Charlotte of Prussia (1688–1705). These collections have supplied a useful means of confirmation in the dating of disputed types.

The shields of arms sometimes found on wares made to the order of the European traders can often be dated, and provide evidence of value. Actual dates are also found occasionally on pieces of this class.

The marks on Chinese porcelain can never be regarded as a trustworthy indication of date. It was a common practice for the potter to add to a piece the mark of the period regarded as ' classical ' for its type. Thus, amongst the wares

* Vogt, M. G., ' Recherches sur les Porcelaines Chinoises ', *Bulletin de la société d'encouragement pour l'industrie nationale*. Paris, 1900. Containing M. Scherzer's Report on Ching-tê Chên.

† Clennell, W. J., *Journey in the Interior of Kiangsi*, London (H.M. Stationery Office), 1905.

‡ Translated by S. W. Bushell under the title *A Description of Chinese Pottery and Porcelain*, Oxford, 1910.

§ Partly translated by Stanislas Julien under the title *Histoire et Fabrication de la porcelaine chinoise*, Paris, 1856.

dating from the eighteenth century, white 'egg-shell' porcelain bowls sometimes bear the mark of Yung Lo (1403–1424), and those painted in blue or copper-red the marks of Ch'êng Hua (1488–1505) and Hsüan Tê (1426–1435). Similarly, the mark of K'ang Hsi, though not common on the fine blue-painted porcelain of his reign, frequently occurs on modern pieces of the same class.

The Emperor K'ang Hsi, like his contemporary Louis XIV, was a cultured patron of the arts, and there can be no doubt that the renaissance of porcelain manufacture was in a large measure due to his interest and encouragement. It appears that in 1680 he established in Peking workshops for twenty-seven handicrafts. These were to have included a porcelain factory, and materials and workmen were brought for the purpose from Ching-tê Chên. The plan failed, however, perhaps on account of difficulties of transport, and eventually the Imperial factory at Ching-tê Chên was rebuilt and placed under the charge of a member of the Imperial household. The factory was, from 1682, supervised by Ts'ang Ying-hsüan, the first of its three celebrated directors whose names have always been associated by the Chinese with the wares of their periods of management.* At the same time the conditions of the workmen were improved, and former abuses and oppression brought to an end. It is stated in the *T'ao Shuo* that 'during the Ming Dynasty . . . the workmen were 'not properly remunerated and the people were unduly 'oppressed. Under the Reigning Dynasty, the proper 'government officials are carefully selected, and give money 'according to the market price, and even in excess, so that 'the people come joyfully'.

Père d'Entrecolles has given a vivid description of the town as it was in this its most flourishing time, with its population estimated at a million, all—even the blind and crippled—engaged in some capacity connected with the porcelain industry, and its three thousand kilns blazing at night with the semblance of a town on fire. Division of labour prevailed to an extent scarcely outdone by the most modern industrial organization. Throwing, moulding,

* *Ts'ang yao*, *Nien yao*, and *T'ang yao* are the names given to the Imperial porcelain attributable to the periods of Ts'ang Ying-hsüan, Nien Hsi-yao, and T'ang Ying.

assembling of parts, the painting of the various subjects, each was the concern of a separate workman. The outlines of blue-painted decoration were drawn by one hand, to be filled with washes by another. Even the line encircling the rim of a vessel was the work of one man whose part in the production was limited to that alone. A piece would sometimes pass through as many as seventy hands. It is therefore scarcely surprising that we do not find in these porcelains the marks of personal character and individuality in workmanship to be seen when a piece has been made in all its stages by a single potter. On the other hand, all that can come from a long tradition of craftsmanship is to be found in the best of these wares: sureness of touch and high technical accomplishment are rarely lacking. During the latter part of the reign of K'ang Hsi, all the processes known in previous times were developed to the utmost perfection. The potting retained much of that virility in the forms which characterized the best work of the Ming and earlier periods, and retained, too, a sense of the material and its qualities and limitations which afterwards tended to become lost. It was especially a period of fine single-coloured glazes, and though few technical innovations were made, the fine copper-red glaze, known as *lang yao*, was an important rediscovery.

The porcelains painted in underglaze blue with such boldness and freedom in Ming times, but with so much variation in colour, were now produced with the greatest sureness and refinement. Immense quantities of this 'blue and white china' were made for export to the Nearer East and to Europe.

Wares painted with enamel colours continued to be made in great perfection. In particular, the group of enamelled wares in which a beautiful green is present, the *famille verte*,* may perhaps be regarded as the most characteristic product of the time. Towards the close of K'ang Hsi's reign, about 1720, we find added to the palette of the porcelain painter a colour which was eventually to dominate the whole class of enamelled wares. This was the rose-pink

* Chinese porcelain was first seriously studied in Europe by the French, and the names, such as this, first given by Jacquemart to the several classes, are still conveniently used.

colour, the so-called 'purple of Cassius',* derived from gold. This enamel and the opaque white derived from arsenic often used with it stand in the most marked contrast to the transparent enamel colours of the *famille verte*, which from this time began to go out of fashion.

In the short reign of Yung Chêng (1723–1735), when the Imperial factory was under the direction of Nien Hsi-yao, the *famille rose* continued to be used with great improvement in the quality of the pink colour, and with its increasing predominance there is now to be observed a tendency, more and more marked with the passage of the eighteenth century, to cultivate elegance and refinement at the expense of more vital qualities.

Most notable, too, in the Yung Chêng wares is the archaizing tendency evident in the list of decorations used at the Imperial factory (Appendix A). This tendency was still more marked in the reign of Yung Chêng's famous son, Ch'ien Lung. A scholar, a poet, and a collector, he set a fashion for antiquities, and at no time were the wares of former times so cleverly imitated. The forms of venerated ancient bronzes were slavishly copied in porcelain to the great detriment of the latter, and this misuse of material is indeed characteristic. The director of the Imperial factory in the early part of Ch'ien Lung's long reign was the celebrated T'ang Ying, who had been appointed to the factory in 1728 and promoted to the Directorship on the accession of Ch'ien Lung in 1736.† He remained in charge of the factory until 1749, and his *Descriptions of Twenty Illustrations of the Manufactory of Porcelain* (1743)‡ provide a valuable supplement to the account of Père d'Entrecolles.

It is stated in the *T'ao Lu* that '. . . he [T'ang Ying] had 'a profound knowledge of the properties of the different

* The production of a rose-pink or crimson colour in glassy substances, by the use of a compound of gold, was discovered in the middle of the seventeenth century by Andreas Cassius of Leyden, and the process was used a few years later in the manufacture of ruby glass, by Johann Kunckel at Potsdam. The colour was apparently brought to China by European traders (see page 51).

† Details of the career of T'ang Ying, as well as much other information about the pottery of the district, are given in the *Annals of Fou-liang* (the 'district town' for Ching-tê Chên).

‡ Translated by Bushell, *Description of Chinese Pottery and Porcelain*, p. 7.

'kinds of clay and of the action of the fire upon them, and 'he took every care in the selection of the proper materials, 'so that his wares were all exquisite, lustrous, and of per-'fect purity. In imitating the celebrated wares of antiquity 'he never failed to make an exact copy, and in the imitation 'of all sorts of famous glazes there were none that he could 'not cleverly reproduce' (Hobson's translation). As is so often the case, the acquirement of great technical facility frequently led to a loss of 'the sense of the material'. Not only was porcelain shaped and glazed to appear to be bronze, but imitations of other substances were made in the now-abused substance. The author of the *T'ao Shuo* remarks, with almost Victorian complacency: '. . . among all the 'works of art in carved gold, embossed silver, chiselled 'stone, lacquer, mother-of-pearl, bamboo and wood, gourd 'and shell, there is not one that is not now reproduced in 'porcelain, a perfect copy.... Since the invention of pottery, 'no period has approached in any degree to the present. 'There is nothing to distract the minds of workers, their 'labour is free and untaxed, and the earth yields its natural 'products in increasing abundance, as the imperial rule 'waxes stronger, according to the logical sequence of 'events' (Bushell's translation). Imitations of this kind are to be found generally amongst the smaller objects—snuff-bottles and the like.

In view of such virtuosity as T'ang Ying's it will be readily understood that the dating of many pieces of late seventeenth- and eighteenth-century porcelain is often a matter of extreme difficulty, not to be decided by the class of the ware and its decoration alone. It is probable that all the types of previous dynasties were copied with success. A backward limit may be fixed for such classes as the *famille rose*, and the finer kinds of *famille verte* and blue-and-white became less common in the second half of the eighteenth century, but an attribution to an earlier or later period, particularly in the case of the single-coloured pieces, often depends upon subtle characteristics of form which scarcely admit of description. Attention will be drawn to some of these in a separate section.

Chinese porcelains of the period here described have for long been familiar in the West, and are of the utmost im-

portance in the history of the potter's art. They were the chief examples set before the European porcelain painter throughout the eighteenth century, and their forms and themes of decoration have been endlessly repeated to this day, with every sort of degradation. To this excessive familiarity is perhaps due the decline in their appreciation by the West, noticeable in recent years. To see them freshly, freed from their banal associations, is not easy to-day, especially at a time when the bolder and more vital art of the earlier Chinese craftsmen is known to us. They have, nevertheless, qualities of art of no mean order. Eighteenth-century art was essentially decorative in the limited sense of the word, and China, strangely enough, seems to have shared a taste common to East and West: the best Ch'ing porcelains and their coloured glazes were, above all, refined and pleasing. Against them it may be urged that their decoration was usually regarded as no more than an opportunity to cover a surface with pictures and devices, and only rarely as a means of enhancing beauty of form. Within the limits thus implied, however, the Chinese porcelain painters were masters of their craft, excelling in the creation or adaptation of irregular designs of the most subtle charm, executed in finely articulated brush-work (compare Plates 22, 27, and 77). To the Chinese, painting is a branch of calligraphy: the rhythmic quality and the abstract beauty of line to be found in a piece of fine brush-writing were always sought by the painter. The finer porcelain, moreover, was never regarded merely as so much 'useful ware', but rather as a vehicle for paintings to be enjoyed for their own sake. The high quality of its decoration, together with the refined material and richly coloured glazes, then brought to such perfection, entitle the porcelain of this period to very high rank amongst the potter's achievements.

2. THE WHITE PORCELAIN OF CHING-TÊ CHÊN

CHINESE authorities are agreed in assigning to the kilns of Ching-tê Chên, in the province of Kiang-si, almost the whole of the porcelain made under the Ch'ing Dynasty. The beautiful white material known as *blanc de Chine*, made at Têhua in the province of Fukien, is the only important exception, and its distinctive qualities will be described in a later chapter.

The district had for long been famous for its pottery. According to local tradition, as reported by a thirteenth-century author, potteries were in existence there in the time of the Han Dynasty; and it is recorded that in the fourth year of the Wu Tê period (A.D. 621) pottery vessels from the district were ordered to be made for the Imperial Palace. These were described as of fine white ware and were known as 'imitation jade'. In the classical Treatise on Tea, the *Ch'a Ching*, written in the middle of the eighth century, it is mentioned that tea-bowls were made at Hung Chou, the modern Nan Ch'ang, in Kiang-si, not far from Ching-tê Chên. In the Memoirs of Chiang (early fourteenth century) it is said that the porcelain made at the latter town in Sung times was pure white and flawless, and sold in distant markets under the name 'Jao Chou jade'.* No existing specimens can be identified with these early fabrics, but it is noteworthy that a dense, whitish ware, with an ivory glaze and of undoubted Chinese origin, has been found at Samarra in Mesopotamia, a city abandoned in the ninth century. This pottery, which is of definitely porcellanous character, is therefore at least as early as the T'ang Dynasty.

The history of the porcelain of Ching-tê Chên may conveniently be said to begin after the southward flight of the Emperor over the Yang-tse, in face of Mongol invaders, in 1127. The cream-coloured and ivory-white porcellanous ware which had been made for the court at Ting Chou, in the northern province of Chih-li, continued to be made, after this event, in Southern China, and probably at Ching-

* Jao Chou was the principal town of the district.

tê Chên or in its neighbourhood. The name of the place had previously been Ch'ang-nan Chên (i.e. mart, or unwalled town, on the south of the Ch'ang River), but had been changed in the reign of the Emperor Chên Tsung, when the official in charge was ordered to inscribe the name of the period, *Ching Tê* (1004–1007), on the wares made at the Imperial factory in the town. It was from this 'southern Ting ware' that the later white porcelain of Ching-tê Chên was developed.

The body of the natural* or hard-paste porcelain first made in China is essentially composed of a mixture of the non-fusible and fusible silicates of alumina, fired at a temperature of 1350–1450 degrees Centigrade. The former substance gives plasticity to the paste and enables it to keep its shape in the firing process; the latter gives translucency in the finished ware.† These materials were found in abundance in the province of Kiang-si, and the name by which the first is generally known, *kao lin* (high ridge), has been said to be that of a mountain in the district. The fusible silicate, feldspar or china-stone, is in Chinese *pai tun tzŭ* (white blocks), or *petuntse* in Père d'Entrecolles transliteration, and was so called from the fact that after being pulverized by water-power and purified in the districts in which it was mined, it was sent to the potter in the form of small bricks. It was doubtless in consequence of the proximity of these and other necessary materials that the manufacture of porcelain, as early as the sixteenth century, began to be concentrated at Ching-tê Chên. In this we have an interesting parallel with the familiar example of the Staffordshire potteries.

The town is situated on the south bank of the Ch'ang, and the porcelain was shipped down this river to the Po-yang lake whence it was taken, largely by water, to Nanking and Canton and to other parts of the Empire. Imperial porcelain was sent to Peking by way of the Grand Canal. The wares of Ching-tê Chên were known to the Chinese under such names as Ching-tê *yao*, Ch'ang-nan *yao*, Jao Chou *yao*, Fou-liang *yao*, and Nan Ch'ang *yao*, from the past and present names of the town and of those in the neighbourhood.

* Natural since the ingredients are chemically related and are usually found in proximity to each other.

† The Chinese speak of the two ingredients as the 'bones' and the 'flesh' of the ware.

We have in the letters of Père d'Entrecolles and the descriptions of T'ang Ying detailed accounts of the work in all its stages. The *kaolin*, after being finely powdered, was washed, filtered and levigated, mixed with the required proportion of *petuntse*,* and finally reduced by drying to a plastic state. After the objects had been shaped, by throwing on a wheel, by assembling portions previously cast, or by pressing into moulds, they were glazed by dipping in, or by spraying or painting with a glaze made of *petuntse*, lime, and plant-ash. The two latter were prepared by burning heaps made of alternate layers of vegetable matter (such as bracken or bamboo leaves) and of a local variety of limestone. The resulting ash was mixed with water and the powdered *petuntse* to make the glaze. The proportions of these ingredients were varied to suit different purposes. As an instance of this, Père d'Entrecolles mentions that a greater quantity of lime and plant-ash were used for the wares painted in underglaze blue. The lime acted as a softening medium, rendering the glaze more fusible, and assisted the development of the blue colour. At the same time, it imparted the characteristic slight tinge of green to be noticed in many Chinese white glazes. For the wares to be painted in enamel colours the use of a smaller quantity of lime produced a harder glaze, of more brilliant whiteness, but lacking the appearance of depth which is one of the attractions of much Chinese porcelain. Coloured glazes were applied in several coatings to ensure depth and richness. The glazed wares were placed in fire-clay cases (or saggers), and fired for about three days in kilns heated with wood fuel.

The white porcelain† made in this way was for centuries the subject of admiration and wonder in other countries. In the West its composition remained a secret until its rediscovery by Johann Böttger at Meissen in 1709. It is customary to distinguish true porcelain from earthenware and stoneware by certain essential qualities. It should be so

* In addition to the essential *kaolin* and *petuntse*, silica, in the form of sand or powdered quartz, was sometimes included in the ingredients. Traces of silica, as well as of mica, were in fact usually found in *petuntse* in its natural state.

† The word porcelain is apparently derived from the Italian *porcellana*, a cowrie shell (literally, a little pig); Marco Polo used the word in the sense of both shell and porcelain.

hard that steel will not scratch it, impermeable by liquids, and when chipped should show a smooth conchoidal surface as in broken flint. It should be resonant, that is to say, it should be so vitrified as to give a musical note when struck. In addition to these, the qualities of whiteness and translucency are commonly included as characteristic, and indeed are almost always present in the later porcelain, though not at first regarded as a mark of excellence by the Chinese connoisseur. This kaolinic porcelain is brilliantly white throughout its substance; the glaze is of oil-like quality, and, being akin to the body, does not merely lie on the surface of the ware in the manner of a lead glaze, but is perfectly united with it.

The qualities of such a material as porcelain are perfectly consonant with the Chinese conception of the highest beauty. The mild smoothness, hardness, and clear musical note of polished jade, the most precious of stones to the Chinese, were the qualities the potter sought to produce, even if, indeed, the fabrication of a substitute for jade was not his actual intention. Such a hard resonant material was probably made in Han times, and the word *tz'ŭ* was perhaps coined to signify it, distinguishing it from *wa** (earthenware) and the more comprehensive *t'ao* or *yao* (kilns or pottery wares). Porcelain in the modern European sense of a white, perfectly vitrified, translucent ware may not have been made until much later.

White is the colour of mourning at the Chinese court, and is used for the ritual vessels and adjuncts of the Altar of the Year Star (Jupiter). Plain unpainted porcelain was not otherwise in very common use in the eighteenth century, though to European eyes the absence of colour allows the beautiful material to be displayed to great advantage. Plain white wares of several kinds fill a case (No. 7) in the Salting Collection, and others are shown in a wall-case in Room 143. Absence of painting may often be taken as an indication of exceptionally fine quality in the material itself. An example is the shallow conical bowl (44–1883 : Plate 1*a*) in Room 143, dating from the reign of K'ang Hsi, and probably made in imitation of the famous 'egg-shell'

* It is stated by Bushell that the character for *wa* was originally a picture of a rounded tile.

bowls of the reign of Yung Lo (1403–1424).* A similar bowl in the Salting Collection (C. 552–1910) actually bears the Yung Lo mark, though of eighteenth-century date. Such very thin 'egg-shell' porcelain is called by the Chinese *t'o t'ai* or *pan t'o t'ai* (bodiless or half-bodiless), and was pared down on a lathe after the thrown piece had been dried to a leather-hard condition. The body is often no more than a scarcely perceptible layer between the inner and outer coverings of glaze.

Engraving or incising with a pointed tool in the body of a piece before firing is one of the oldest forms of pottery decoration, and the Chinese wares of the Sung Dynasty show perhaps the finest use ever made of the process. The later Chinese employed it frequently, and many examples will be noticed in the collection. In the eighteenth century an incised line of regular, almost mechanical character had become the ideal rather than the freely cut, sensitive line of the early potters. An exceptionally pretty example in plain white porcelain is the vase in the Salting Collection (C. 563–1910 : Plate 2*b*) which shows the close scroll-work characteristic of the time of Ch'ien Lung. The engraving is here emphasized by delicate carving, with an effect of slight relief. Sometimes the engraving, incised in a thin body, is scarcely visible until the vessel is held to the light, when the decoration appears more translucent than the ground in which it is engraved : such decoration is sometimes called 'lace-work'. A similar effect, known as *grain-de-riz*, is produced by piercing small holes, circular or of rice-grain shape, in the walls of a vessel, and allowing them to be filled with a translucent glaze. The method, which in China appears to date from the reign of Ch'ien Lung, is the same as that of a well-known class of Persian pottery, some of it as old as the twelfth, but more commonly of the sixteenth and seventeenth centuries.† No example of the Chinese use of the technique in plain white porcelain is

* See Appendix A, No. 24.

† The name 'Gombroon ware' has become associated in particular with the later Persian pottery with this 'window-decoration'. The word is derived from the name of the port, Gombron (the modern Bandar Abbas), on the Persian Gulf, from which were shipped or re-shipped, not only native Persian wares, but also Chinese porcelain, with both of which the name was at one time associated.

in the collection, but it may be well seen in blue-painted examples in Room 143 (Nos. 93 and 94–1883).

Other methods of decorating white porcelain include painting in a dead white clay or similar substance such as steatite or fibrous gypsum, under a slightly greenish- or bluish-toned glaze. The clay was mixed with water to form 'slip', of the consistency of cream, and Père d'Entrecolles describes a process by which this opaque white was thinly applied, so that 'when the ware is fired these designs emerge in a white which differs from that of the body'. The result sometimes recalls the *bianco sopra bianco* of Italian maiolica or the modern *pâte sur pâte*, and is seen to great advantage in the vase painted with a graceful spray of plum-blossom (C. 550–1910, Salting Collection), or the bowl with a design of bats and the mark of Yung Chêng (1588–1907 : Plate 2*a*). The Chinese give the name *an hua* (secret decoration) to all designs such as these, engraved or painted on porcelain, which are best seen by transmitted light.

Painting in slip was also used to produce decoration in relief, as in the Ch'ien Lung vase in the Salting Collection (C. 562–1910 : Plate 2*c*) with a design of deer and monkeys. Greater relief was obtained by cutting away the background, by pressing in moulds, or by separately casting figures or other ornament to be afterwards 'luted' to the vessel with slip, as in the vase numbered C. 553–1910 (Salting Collection).

The dexterity and patience of the Chinese craftsman is nowhere better shown than by the porcelain vessels with pierced walls. The technique dates back to Ming times and often reaches a point of elaboration and minuteness more astonishing than aesthetically satisfactory. Such decoration was called by the Chinese *ling lung* (open-work), or *kuei kung* (devil's work) in allusion to the almost superhuman skill required to produce it. The collection includes no example of the most complicated kind in plain white of K'ang Hsi date, or later, but in the Salting Room (Floor-case 26) is a cup with double walls, the outer one elaborately pierced, the inner painted in blue. This and other pierced examples from the same case are illustrated in Plate 38. A pierced design of foliage of bolder character is seen in a cylindrical vase of plain white porcelain in the Salting Case (C. 549–1910).

Of greater interest are the crackled glazes, a form of

decoration which the Chinese alone have ever completely mastered. Crackle is caused by unequal contraction of glaze and body; the former, shrinking, is divided by a mesh of fine lines, which may be further marked by colouring-matter rubbed into them before the vessel is quite cold. Some coloured glazes, such as the 'turquoise' (see p. 26), show a natural crackle or 'crazing' without the addition of any ingredient intended to produce it.* Père d'Entrecolles has, however, described the use of 'powdered white pebbles' of a certain kind to produce a crackled glaze (*sui yu*), generally of ash- or stone-grey colour. It is stated in the *T'ao Lu* that these pebbles came from San pao p'êng, and samples obtained by Scherzer proved to be of the character of pegmatite. Scherzer further stated that the size of the crackle was determined by the number of coatings of the specially prepared glaze. The *T'ao Lu*, however, states that the rock if highly refined produced small crackle; if in a cruder state, large crackle. By another account† the effect is said to have been obtained by heating the unglazed vessels in the sun, and suddenly cooling them in water. That the potters were able to determine the size and shape of the mesh is proved by the occurrence of areas of different character on a single piece. The varieties were distinguished by the Chinese by such names as 'cracked ice', 'crab's claws', 'fish-roe', 'trout-scales' (French, *truité*), or the 'thousand-fold millet crackle'.

The ash-grey crackle (*hui sê*) mentioned by Père d'Entrecolles was used to produce one of the most attractive of the archaistic wares of the eighteenth century—the imitations of the *ko yao*‡ of the Sung Dynasty. Good specimens are in Room 143 (6944–1860 and others in the same case). The green and brown pieces in Plate 7*b* and *c* are of *ko* type.

* A somewhat similar effect is produced by atmospheric changes at a later stage in the history of the piece, and by the alterations due to burial in damp earth. This is sometimes called age-crackle, but is conveniently distinguished by the word crazing. A crazed surface of this kind is imitated in a pair of cups (C. 756 and A–1909) in Room 143 and a vase (C. 430–1910, Wall-case P, Salting Collection), on which a reddish-brown colouring matter has been rubbed into an irregular mesh.

† The K'ang Hsi Encyclopaedia, § xxxii, vol. 248, fo. 15.

‡ See Appendix A, No. 2.

Less attractive than these, to European eyes, but frequently seen, are the vases, such as 428–1873 (Room 143 : Plate 3), with crackled greyish-white glaze and scrolls or bands in relief in unglazed brown, produced by the application of ferruginous clay. They were perhaps made in imitation of bronze, and continued to be produced in execrable quality, and marked with the name of Ch'êng Hua, until well into the nineteenth century.

The greater part of the wares of the eighteenth century were made of the normal porcelain body of Ching-tê Chên, as described at the beginning of this chapter, though it may be conjectured that considerable modifications were needed for the performances of T'ang Ying in the imitation of other materials. The most important, however, of the porcelains with a body of abnormal composition are those generally known as 'steatitic' or 'soapstone' porcelain, often misleadingly called 'soft-paste'.* By the account of Père d'Entrecolles it was made with a special ingredient, *hua shih* (slippery stone), believed to have been steatite or soapstone (a silicate of alumina and magnesia); this porcelain was called by the Chinese *sha t'ai* (sand bodied) or *chiang t'ai* (paste-bodied). Two varieties were made; both are, as a rule, opaque. In one, *hua shih* replaced the kaolin in the body: these pieces were very light in weight and of fine grain. The other merely received a coating of *hua shih*, and this method was apparently used for the larger specimens. Soapstone porcelain was, however, as a rule reserved for small objects. It is of creamy white colour, with an undulating surface and faint crackle. The soft-looking glaze sometimes contains lead and was then perhaps added at a second firing.

The objects made of this material include some of the most beautiful unpainted wares of the time. They particularly well satisfied the taste of the Chinese scholar for unpretentious small objects for the writing table, such as water-droppers, brush-washers, and miniature flower vases, and it appears always to have been especially prized. Perhaps the finest plain piece in the collection is a vase in Room 143 (483–1901 : Plate 1*b*), and on the same shelf is an example

* Soft-paste porcelains are of an entirely different character, owing their vitreous quality to the actual presence of glassy substances. The body of Chinese soapstone porcelain is decidedly hard.

with a beautiful design of *ju-i* heads and dragons in relief (132–1905 : Plate 1*c*). Much of the soapstone porcelain was no doubt made in imitation of the old Ting *yao* mentioned above (p. 8) : a vase with ' garlic ' mouth* in the Salting Collection (C. 559–1910) is a specimen of this kind.

Imitations of Ting ware are also said to have been made in a special porcelain prepared with an ingredient called *ch'ing tien* stone. A bowl in Room 143 (133–1905) is perhaps of this class, and the large cylindrical jar for arrows (C. 543–1921), exhibited with the Sung Ting wares, may be an archaistic piece dating from the eighteenth century.

Another type of glaze with an undulating surface, known as ' orange-skin ', was also made in the eighteenth century, perhaps in deliberate imitation of an accidental character in some Ming porcelain. It is common on Ch'ien Lung pieces, but may best be seen on a K'ang Hsi vase with applied reliefs, in the Salting Collection (C. 1257–1910, Floor-case 27 : Plate 102).

* See p. 80.

3. COLOURED GLAZES AND ENAMELS

AT the head of the single-coloured wares may be placed the porcelains with the pale bluish- or greyish-green glazes derived from iron, known as celadons. Not only were these among the first to be known outside China, but they have always been held in the highest esteem in the eyes of the Chinese connoisseur, from their resemblance to green jade. Moreover, the colour is due to the presence of an oxide of iron which is one of the commonest impurities in potter's clays and glaze materials, and it would thus most probably be one of the first to be discovered by the empirical methods of the Chinese potter.

From the time of the Sung Dynasty onwards these green-glazed wares found a ready market in the Nearer East, where they were known as Martabani wares, a name derived from that of the port on the Moulmein coast of Burma from which they were largely shipped. Heavy dishes of celadon porcelain, generally of early Ming date and still common in India, were known also as *Ghori* ware, from the name of the emperors in whose time they were first imported. Early specimens of celadon have been found in Malaysia, Borneo, and the Philippines, and even in East Africa. Many fragments have been unearthed from the rubbish heaps of El Fostât (Old Cairo), and in Europe well-documented pieces of the fifteenth and sixteenth centuries are not uncommon. By a widespread superstition it was believed that vessels of celadon porcelain would reveal the presence, or counteract the effect, of poison in food contained in them.

The name celadon has for long been held to be derived from that of a character in a play founded on *L'Astrée*, an early seventeenth-century pastoral romance by Honoré d'Urfé. It was suggested that the play was produced at a time when the green wares were being largely imported, and as the shepherd Céladon was dressed in a costume of a similar colour, then fashionable, his name became associated with the porcelain. By a later derivation,* however, the name

* Suggested by E. H. Hunt in *Old Hyderabad China*, Bombay, 1916.

is a corruption of Salah-ed-din (Saladin), by whom a present of forty pieces of the ware was given, in A.D. 1170, to Nur-ed-din, Sultan of Damascus.

Imitations of the famous celadons of Sung date were often made in the eighteenth century,* and these are sometimes found to have received a dressing of ferruginous clay in imitation of the 'brown mouth and iron foot' of their originals, which had burnt to a rust-brown colour in those places. Their white porcelain body, however, gives the usual Ch'ing celadons their characteristic light clear tone, and their shining, oil-like and transparent glaze is noticeably different from the solid-looking surface, like congealed fat, of the early wares. The later varieties may be well studied in the Salting Collection (Wall-case P). Incised decoration is very common, and shows, as previously mentioned, precision and neatness of execution rather than the freedom and boldness of earlier work in the same technique. Nos. C. 420 and 433–1910 (Plates 4 and 5) show at their best the Ch'ing versions of the Sung themes. Another type of engraving is seen in a design of trees and foliage (C. 431–1910 : Plate 6). A vase numbered C. 418–1910 is a beautiful example of a class of celadons with a definitely bluish tone, probably produced by the addition to the glaze material of a small quantity of cobalt. Others in the same case, such as C. 423–1910, are of exceptionally fine quality; and C. 422–1910 is a Ch'ien Lung piece with patches of dark greenish brown, imitating a kind of jade.

The crackled celadon glazes of *ko* type, mentioned in the previous chapter, are represented by a group in Room 143. A typical specimen is illustrated in Plate 7*b*, with another piece with crackled brownish glaze, also derived from iron. In the same case is a small water-pot (No. 154–1905 : Plate 7*a*) with decoration in slip under a sea-green glaze of rare beauty. It is noteworthy that this piece bears the reign-mark of K'ang Hsi, in blue; it was probably made in the same, Imperial, factory and period as the similarly marked 'peach-blooms' mentioned below (p. 22). The celadons, and indeed most of the single-coloured porcelains, have for long been especially admired in France, and a number of specimens elaborately mounted in French

* See Appendix A, Nos. 10 and 13.

ormolu of the eighteenth century are to be seen in the Jones Collection (Room 67).

Akin to the celadons in their derivation from iron, and like them, fired in the full heat of the kiln, are the lustrous brown and yellow glazes called by the Chinese *tzŭ chin* (brown gold). These are produced by the use of a larger quantity of ferruginous material, and vary from a dark *café-au-lait* colour to a pale golden brown, known since the eighteenth century, probably from its use in association with blue painting, as 'Nanking yellow'.* The collection includes no very good examples of the darker shades used alone, but several specimens showing the colour as a ground for reserved panels and bands with painting in blue are in Salting Floor-case No. 26 (Plate 46). The dark colour (often called dead-leaf brown, from a phrase in one of the letters of Père d'Entrecolles) is seen in a small bowl in Room 143 (C. 494–1919), with decoration in silver now oxidized to black. In a wall-case near by is a large vase (630–1878 : Plate 116) showing the use of the same colour as a ground for reserved panels painted in enamel colours of the *famille rose*, a type known to the traders as 'Batavian ware' from the name of the Dutch East Indian settlement. The pale tones are well seen in two exquisite small bowls with the Yung Chêng mark (C. 505 and 506–1910, Wall-case U, Salting Collection) ; a vase (C. 507–1910) in the same case has a soft-coloured crackled glaze of medium brown tone, also derived from iron.

Closely allied to these iron browns is the shining black glaze, the *wu chin* (black gold) of the Chinese, stated by Père d'Entrecolles to be an invention of the time of K'ang Hsi. It is akin, however, to the brown and black glazes on the Chien wares of Sung and even earlier date. The *wu chin* is the 'mirror black' or 'raven's wing' of the English collector, and is produced by mixing with the iron used for the brown a small quantity of cobaltiferous ore of manganese. Numerous coatings of glaze were given to ensure density and evenness of colour. It is a very lustrous black, sometimes inclining to a brown or a purple according to the

* Chinese blue-and-white porcelain was, and still is, commonly known in England as Nanking or Nankeen china, from the name of one of its principal places of shipment, a port on the Yang-tse river.

proportions of the ingredients. The overglaze gilt designs with which it was often decorated are rarely seen in their original state, and have commonly been restored. A vase in Room 143 (238–1905: Plate 8) is, however, an example with its original gilding in good preservation. A large Ch'ien Lung piece (6881–1860) of good quality is exhibited near by. In the Salting Collection is a fine bottle-shaped vase (C. 504–1910, Wall-case U), its gilding almost obliterated. The colours of the *tzŭ chin* and *wu chin* are combined in an interesting vase in the Salting Collection (C. 508–1910, Wall-case U: Plate 10*a*) with a 'tortoise-shell' glaze.

A group of glazes, probably derived from iron, of mingled brown, black, and dull green colours, should be noticed here, as perhaps the best achievement of the Ch'ien Lung potters. A small collection of objects with these glazes, in Room 143, displays much beauty of texture and mingled colouring, at times worthy of comparison with the kindred brown glazes of the T'ang and Sung Dynasties. The vases numbered 226–1905 and C. 176–1913 (Plate 10*b*) may be mentioned as especially good examples of the class, which includes the *t'ieh hsiu* (iron-rust) and *ch'a yeh mo* (tea-dust) glazes of the Chinese. The last-named is said to have been reserved for the emperor. Lustrous flecks, probably due to reduced metallic iron, are seen in some of these glazes, and the effect is particularly noticeable on a vase (C. 354–1910) of this class in the Salting Collection (Wall-case K). Glazes of the same character were used to imitate bronze and other metals, as in a vase (C. 485–1910, Wall-case T: Plate 11) in the Salting Collection. In one of several others in the same and adjoining cases even the patina has been copied in green enamel (C. 484–1910); in another (C. 519–1910) the appearance of cast-iron has been imitated; and the Lamaist holy-water vessel (C. 499–1910) is perhaps intended to simulate tarnished silver set with coral and turquoise. A very large vase in Room 143 (exhibited underneath a case of blue-and-white porcelain) is an especially successful imitation of a bronze.

Perhaps the most splendid of all the single-coloured glazes of the period are the reds derived from copper, in particular the famous *lang yao*, the *sang-de-bœuf* of the French, also known as *pao shih hung* (precious stone red), and *ch'ui*

hung (*soufflé* red). This was not a new invention, as an underglaze red, known as *hsien hung* (fresh red), *chi hung** (sacrificial red), and *yu li hung* (red in the glaze), had been used in Ming times. The secret, however, had been lost. The colour had always been difficult and evidently required the use of special ingredients for its proper development. In Père d'Entrecolles' account of the manufacture of this *soufflé* red, it is stated that a 'powdered red stone' was used in the glaze, and that a special yellow clay or pounded rock was substituted for *petuntse* in the body. By Chinese tradition the red stone was the ruby, a natural association but a technical impossibility. Mr. R. L. Hobson has conjectured that it was cornaline or amethystine quartz, and that its only purpose was to increase the brilliancy of the glaze—the red colour being due to copper alone, reduced by the conditions of firing. The somewhat earthen body sometimes found on pieces of this class is no doubt due to the special clay, which was of ferruginous character and assisted in the reduction of the copper.† The derivation of the name *lang yao* has been the subject of much discussion; it probably commemorates a potter named Lang who was especially successful with the difficult process.

The Salting Collection (Wall-cases K to N) includes a fine group of pieces with the *sang-de-bœuf* and kindred glazes, and those illustrated on Plates 12 to 14 are drawn from it. Perhaps the most beautiful colour—a vivid cherry red—is seen on a small brush-washer (C. 351–1910: Plate 13*b*). Nos. C. 366, 368, and 371–1910 (Plate 12) show three other varieties of this glaze. In Room 143, a small group of this class includes a cherry-red stem-cup (168–1905), a vase with a dark red glaze of flawless quality (C. 1–1909), and a fine vase (C. 1177–1917), with the neck unfortunately cut down, but showing the ox-blood colour at its best. It will be seen that in many of these the downward flow of the glaze has produced a streaked and broken colour of great

* *Chi hung* may mean sacrificial red, massed red, or sky-clearing red, according to the character used for *chi*. Red was, however, the colour used in ritual vessels at the altar of the Sun, and the copper-red glaze was said to have been invented and used for this purpose in the reign of Hsüan Tê.

† See a monograph by Professor J. Norman Collie in the *Transactions of the Oriental Ceramic Society*, 1921–1922, for details regarding the technique of the copper-red.

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richness. In other instances an attractive quality of surface has been produced in a 'still' glaze by a minute pitting, caused by burst bubbles. A characteristic of the best K'ang Hsi *sang-de-bœuf* is the success with which the flowing glaze has been stopped in an even line just above the foot-ring. Later potters were unable to control the flow, and it became necessary to grind away the superfluous glaze.

Less attractive than the *sang-de-bœuf*, but of similar origin, are the crimson, maroon, and 'liver-coloured' glazes, seen in the same range of cases in the Salting Collection. These seem to have been especially popular in the reign of Ch'ien Lung, when the cherry-red colour was but rarely obtained. A vase in Wall-case M (C. 383–1910: Plate 13*d*) shows an unusual character in a speckling of liver-coloured spots with points of bright crimson. A variety of copper-red sometimes called 'ashes of roses' is represented in the Salting Collection by two slender vases (C. 355 and 356–1910, Wall-case K). A vase of rare type (C. 384–1910, Wall-case M) should be noticed in passing for its brownish-green glaze with streaks of copper-red and decoration in relief of a spray of plum-blossom; a somewhat similar Japanese vase (C. 386–1910), with enamel painting, is exhibited on the same shelf. Another glaze, sharing the name *lang yao*, is a green of peculiar beauty, to be seen in a vase in the Salting Collection (C. 367–1910), in which the red colour is confined to the lower part of the piece. The colour was probably due to an accident in firing, or, it has been suggested, to a too rapid cooling of the ware.* The same colour is sometimes seen in the upper parts of *sang-de-bœuf* vases. It is noteworthy also that the hollow under the base of a fine red vase often shows this colour. It is a luminous pale green, minutely pitted, for which the name copper celadon has been suggested.

A glaze resembling both the green and the red *lang yao* is the much sought 'peach-bloom' of American collectors, known to the Chinese as *p'in-kuo hung* (apple-red), *p'in-kuo ch'ing* (apple-green), or *chiang-tou hung* (bean-red) from the pink and brown colour of the Chinese kidney-bean. At its best a pale red with mottlings of russet brown and passages of soft pink and apple-green, it is well represented by

* See Professor Collie, *op. cit.*

several pieces in the Salting Collection. The most famous of these, though it lacks the green, is a water-pot (C. 357–1910: Plate 13*a*) with the mark of K'ang Hsi finely written. The green *lang yao* and the peach-bloom are charmingly combined in a vase in the same case (C. 350–1910: Plate 13*c*), and another (C. 362–1910: Plate 14) has a fine brownish-red or liver-coloured crackled glaze developing the peach-bloom colour at the base. This vase also bears the mark of K'ang Hsi in blue, almost invariably found on fine pieces of the peach-bloom class. Attractive mottled glazes of similar character are also seen on a vase with the mark of Yung Chêng (C. 352–1910), and on another, of flattened bulbous shape, dating from the reign of Ch'ien Lung (C. 349–1910).

Père d'Entrecolles in his second letter mentioned that, by an accident in firing some *soufflé* reds, a transmutation had taken place 'by which a hundred pieces were entirely 'spoilt and one specimen came from the kiln with the 'appearance of a sort of agate. Were they but willing to take 'the risk of successive experiments the potters would 'eventually discover the secret of making with certainty 'that which chance has produced in this solitary instance'. The passage evidently refers to such a glaze of mingled red, lavender, grey, and blue as that now known as *flambé*. It was no doubt precisely by such experiments that T'ang Ying and the later potters were able to obtain at will these transmutation glazes (*yao pien*), which are produced by the creation of an oxidizing atmosphere in the kiln at a certain point in the firing. It is said that in early times the potters were alarmed at the unexpected colourings which had appeared in this manner, and destroyed the wares as the work of supernatural forces. The Salting Collection (Wall-case O) includes an important group of vases with these richly coloured glazes, two of them bearing the mark of Ch'ien Lung: three of these are illustrated in Plate 15. A vase in Room 143 (201–1885: Plate 15*a*) shows a clever use of the *flambé*, which has been developed in regularly disposed patches with an effect sometimes called 'tiger-skin' * or 'peacock's eye'.

* The Chinese reserve this name for the 'spotted yellow' described on p. 42.

These transmutation glazes occasionally show a lavender blue recalling the Chün wares of the Sung and Yüan Dynasties, to which they are in fact closely related in their derivation from copper. The Chün and other Sung wares were much copied in the archaizing Yung Chêng and Ch'ien Lung periods, and T'ang Ying is reputed to have excelled in these. Some of the imitations are said to have been made with special bodies of the earlier type, though, as in the copies of the *ko* already mentioned (p. 14), the potter was in most cases content merely to disguise the white body with a coating of ferruginous clay at the foot, as in an imitation Chün vase, with elephant-head handles, in Room 143 (281–1905). Pieces of the class with a special body may perhaps have been so successful as to be regarded as of Sung date.

Blue, purple, and lavender glazes of a character entirely different from the last were derived from cobalt in varying degrees of purity. The admixture of manganese gave purple and lavender tones; the refined cobalt a pure blue. The Salting Collection is rich in the paler tones of these glazes, which include some of the most beautiful in the whole range of the single colours. They vary from a dark blue, the *ta ch'ing* or *gros bleu* of a sprinkler No. 775*a*–1888 (Plate 117), through purplish blue (*chi ch'ing*) * and violet,† as in a vase bequeathed by Mrs. Cameron (C. 5–1909, Room 143), to the palest of all, the *clair-de-lune* or *yüeh pai* (moon white), said to have been an especial achievement of Nien Hsi-yao and used in the ritual vessels of the Temple of the Moon. Of the last-named the Yung Chêng list ‡ mentions two varieties—pale and dark, both represented in the Salting Collection (Wall-cases U and V). The lighter tones are well seen in the vases C. 520 and 526–1910; the darker in C. 521–1910; both show the smoothness and freedom from crackle or darker markings which distinguish this glaze. A bottle in Case U (No. C. 514–1910: Plate 16*a*) is noteworthy for a vigorously modelled dragon in high relief. Two vases in the form of paired fishes

* Appendix A, No. 8.

† The roof-tiles and ritual vessels of the Temple of Heaven are of a deep violet blue, and this colour on porcelain is sometimes called by the name.

‡ Appendix A, No. 18.

(C. 517 and 518–1910) show a faintly marked pale blue glaze of great beauty.

A type of decoration painted in white slip over blue or dead-leaf brown glazes, common on Ming porcelain* and popular in the Nearer East, is occasionally seen on eighteenth-century pieces. This technique is used on a large jar (661–1903) of a type commonly found in India, exhibited beneath a case of blue-and-white porcelain in Room 143.

Distinct from these blue glazes (*chiao ch'ing*), for which the colouring oxides were actually mixed with the glaze material, are the powdered or *soufflé* blues (*ch'ui ching*), in which the dry colour was applied by spraying through a bamboo tube closed with gauze, over the moistened surface of the unglazed porcelain. This more logically belongs to the class of blue-painted wares, and examples will be mentioned in the following chapter. It is of interest, however, to compare the two classes on the shelves of the Salting Collection (Wall-cases U and V) in the vases engraved under a lavender-blue glaze (C. 523 and 524–1910), and the bowl (C. 511–1910 : Plate 16*b*) on which a lively design of dragons has been engraved in a powdered-blue ground and appears white under a colourless glaze. The technique of a specimen of this kind is described by Père d'Entrecolles.†

All the glazes hitherto described have been of the 'high-fired' class, requiring the full heat of the kiln for their development. Other colours which would be destroyed at that temperature were applied to the wares after they had been fired, without glaze, to the so-called 'biscuit'‡ condition. These colours were as a rule fluxed, or made fusible, by the addition of a varying quantity of lead or nitre. Those containing a large amount of flux and so fusing at the comparatively low temperatures of the muffle-kiln, or *petit feu*, are conveniently distinguished as 'enamels'.§ The intermediate class, the glazes of the *demi-grand feu*, were fired in

* Ming pieces with this decoration may be seen in Floor-case 26, Salting Collection.

† Second letter, Section xvii.

‡ *Biscuit* is the name usually but inappropriately given to porcelain which has been fired, once, without glaze.

§ These enamels were in many cases prepared at the glass-works at Po-shan Hsien, in Shantung province, and brought to Ching-tê Chên in the form of lumps of glassy frit.

those parts of the great kiln not exposed to the fiercest heat. Of these the most important are the turquoise blues and greens derived from copper, fluxed with lead and nitre, said to have been especially well made by T'ang Ying, and the yellows from antimony and iron.

The Chinese medium-fired blues and greens of the eighteenth century are often of the utmost richness and intensity, whilst some of them, the so-called 'turquoise' colours in particular, show a clear luminous quality seldom seen in modern pieces of the class, which has continued to be made to this day, it is said, at factories near Peking and elsewhere.* This luminous quality in the colour is well seen in a bottle with delicately engraved figures and landscape (C. 436–1910 : Plate 17*a*), in the Salting Collection, in which most of the varieties can be studied (Wall-cases Q and R). The vases numbered C. 449 and 451–1910 show dark tones of great intensity ; and a beaker (C. 461–1910), a pilgrim bottle (C. 462–1910 : Plate 17*d*), and a rectangular incense-burner with lid surmounted by a small lion (C. 446–1910) are very richly coloured examples of this glaze, which is called by the Chinese *fei ts'ui* (kingfisher blue) or *k'ung ch'iao lü* (peacock green). The form of a vase in the same case (C. 437–1910 : Plate 17*c*) is happily adapted from that of a gourd. The *shê p'i lü*, or snake-skin green, with iridescent surface, is seen in a large vase (C. 466–1910, Wall-case S). This colour is named, with the kingfisher blue, amongst the achievements of Ts'ang Ying-hsüan.

A distinctive type of crackled green, sometimes known as 'apple green', was produced by adding a coating of translucent enamel, generally of emerald colour, over the ash-grey or white crackled glaze described in the previous chapter (p. 14). Sometimes this enamel is itself crackled. Two vases (C. 469–1910 : Plate 18*a*, and C. 473–1910) in Wall-case S, Salting Collection, are examples of this attractive type, which was at one time mistaken for the green

* These modern pieces have as a rule a pottery body, and the colour seems always to have developed well over a somewhat earthen ferruginous paste. To the abnormal body may be due the fine-meshed crackle seen on most of the blues and greens of the *demi-grand feu*. It should be mentioned that in a few cases the glaze was apparently applied to the unfired ware and the whole piece baked at a single operation.

lang yao. Opaque green enamels, also crackled, are seen in the same case on two small vases C. 478 and 480–1910 (Plate 18*b* and *c*). A rare glaze, appearing very dark green, should be noticed in a vase (C. 494–1910) in the adjoining case: it was apparently produced by adding a layer of thin transparent green over a speckled brown glaze.

Amongst the porcelain of these classes in Room 143 should be noted an example of the *kua p'i lü* (cucumber green) of the Chinese, a leaf-green speckled with darker colour (No. 721–1883). The vases numbered 245–1905 and 722–1883 are good examples of the 'apple-green' crackle mentioned above. Of the 'turquoise' blues, a vase (No. 219–1905) is noteworthy for its intense colour, and a small bottle (No. 654–1889) for its charming fine crackle; graceful and appropriate use of simple pierced work is seen in a brush-holder (No. 726–1883: Plate 17*b*). Two Imperial pieces should be noticed in an adjacent case: bowls (Nos. 64*a* and 65–1883) engraved with Imperial dragons under leaf-green and olive-green glazes, and bearing the marks of Yung Chêng and Ch'ien Lung respectively.

A type of porcelain with painting in black under an emerald- or leaf-green glaze (C. 1362–1910, Salting Collection, Wall-case K 2: Plate 20), conveniently mentioned here though not strictly of the single-coloured class, is the sole Chinese representative in the later period of one of the oldest forms of pottery decoration, invented in Egypt and used again in Western Asia with great success in medieval times.

The blues and purples from cobalt and manganese were also used, fluxed with lead, as glazes of the *demi-grand feu*, or as enamels. A fine vase (C. 503–1910, Wall-case U, Salting Collection: Plate 9) shows a dark purple glaze, rather iridescent, over a vigorous incised design. Manganese-purple is stated by Bushell to have been an Imperial colour, and a fine bowl in the same case (C. 509–1910), with the mark of Kuang Hsü, is an Imperial piece of this class.

The yellow glazes and enamels, derived from iron or antimony fluxed with lead, were occasionally used alone, but more frequently in the painted decoration of the *san ts'ai* (three-coloured) wares enamelled on the biscuit (p. 43).

Yellow was an Imperial colour in China,* and is seen, in conjunction with an incised design of five-clawed dragons, on a dish with the Yung Chêng mark, in Room 143 (1492–1902). Several varieties of yellow are distinguished by Chinese writers, some of them not easily identified with specimens in European collections. The eel yellow (*shan yü huang*), stated to have been especially well made by Ts'ang Ying-hsüan, is described by Bushell as a brownish-olive colour applied to the biscuit, and is not represented in the Museum Collection.† A full-toned brownish-yellow glaze, perhaps a variety of Imperial yellow, is seen on a wine-pot and kettle (C. 496 and 502–1910, Wall-case T: Plate 19*a* and *b*): the latter is noteworthy for its handle and spout in the form of dragons modelled with great spirit. The 'spotted yellow' of the Chinese (*huang pan tien*) was identified by Bushell with the 'tiger-skin' decoration to be described in a later chapter (p. 42).

The *mi-sê* (straw or millet colour) of the Sung Dynasty is stated in the Yung Chêng list‡ to have been copied in the eighteenth century, but the original of these imitations has not yet been identified with certainty. It was most probably a yellowish-brown glaze of celadon type, and almost certainly not a yellow derived from antimony. A bottle with two elephant handles (No. 6958–1860) in Room 143 was regarded by Bushell as a specimen of the *mi-sê*. This brownish-yellow crackled glaze, however, was made by covering the usual grey crackle with a thin transparent enamel, and perhaps dates from the eighteenth century.

A mustard-yellow enamel, opaque with fine crackle, is represented by a vase of bronze form (3351–1853 : Plate 19*c*) and two other small pieces in Room 143, as well as a fine vase (C. 488–1910 : Plate 19*d*) in the Salting Collection. An enamel of unusual warm yellow colour and wax-like appearance is seen on a large vase (4370–1901, Room 143) with a design of figures and pine-trees modelled in high relief. This may be the wax yellow mentioned in the *T'ao*

* Yellow, as the colour of the *loess* of Northern China, was employed for the ritual vessels used at the Altar of Earth, as well as for those used by the emperor as Patron God of Agriculture and by the empress as Patron Goddess of Silk.

† An example is illustrated in Bushell, *Oriental Ceramic Art*, Plate lxxxiii.

‡ Appendix A, No. 2.

Shuo. Translucent yellow enamels were sometimes applied over the glaze, as in the beautiful pale colour covering the outside of two cups in the Salting Collection (C. 490 and 491–1910, Wall-case T), or the lemon-yellow vases in the same case (C. 495 and 489–1910).

Most of the enamel colours used for overglaze painting are occasionally seen as single colours. Of these the red derived from iron was often employed with fine effect. When fluxed with lead and lustrous, it was known as *tsao 'rh hung* (red of the *jujube* fruit); when 'dry', *mo hung* (painted red) or *ta hung* (great red). The colour varied from a dark coral to a light vermilion. In a fine group of this class in the Salting Collection (Wall-case S), the deep colour of a small vase (C. 477–1910) is perhaps the most luminous. A noteworthy piece is a bowl (C. 479–1910) in the form of five bats, modelled in high relief inside with dragons and a pearl. A lighter colour, approaching orange, is seen in a tall vase in Room 143 (590–1906).

The characteristic enamel of the *famille rose*, the pink or crimson colour derived from gold, was seldom used alone, though the colour (*mei kuei*) is mentioned in the *T'ao Lu* as a speciality of T'ang Ying. A rare exception is the deep crimson enamel on a small egg-shell vase in the Salting Collection (C. 1441–1910, Floor-case 29). This has almost the appearance of a glaze, but was probably fired in the muffle kiln. A paler tone, sometimes called raspberry colour, is seen on a vase (No. 273*a*–1905) in Room 143. The paler pink colour of the family was sometimes used as the ground colour for further enamel decoration as in the vase C. 1399–1910 in Wall-case P 2, Salting Collection. In a darker tone it was used in a similar way on the well-known 'ruby back' porcelain (p. 53). An opaque light green or *eau-de-nil*, 'the European green' of the Chinese, was at times similarly employed, as on a pair of Ch'ien Lung vases (C. 1377 and 1378–1910) in the Salting Collection, Wall-case M 2.

A group of curious double glazes, of enamel type, should be noted here as examples of the sometimes rather trivial cleverness of the Yung Chêng and Ch'ien Lung potters. They are best seen in a wall-case in Room 143. The commonest type shows a dappled surface of opaque blue-green, lavender, and crimson, apparently produced by the blowing

process. The markings are often similar to those on some birds' eggs, as in a large vase No. 6879–1860, or the small one of bronze form (No. 6883–1860), and the effect is often known as the 'robin's egg' glaze. Sometimes the upper glaze has an appearance similar to that of minute globules of oil on the surface of water, or burst bubbles, as in the joss-stick holder in the form of a lion (57–1883), or the bowl, C. 164–1913. To this class undoubtedly belongs the 'Chün glaze of the muffle kiln' mentioned in the Yung Chêng list (No. 15). This has sometimes been identified with the type of the large 'robin's-egg' vase mentioned above, but it is more probably to be found in such a piece as the small vase numbered 296–1905.

4. PORCELAIN PAINTED IN UNDERGLAZE BLUE OR COPPER-RED

THE use of cobalt blue was probably learned by the Chinese from the potters of Syria and Persia, who had employed it for at least two centuries before it was used in China to any considerable extent. By the middle of the Ming period, blue painting had become the commonest form of porcelain decoration, and it remained in fashion until well into the eighteenth century. The colour had no doubt proved the most suitable for use on the high-fired porcelain bodies which alone satisfied the Chinese taste for a hard resonant material; most other colours, if painted under the glaze and fired with the ware, were either destroyed, or at best uncertain in behaviour.

Probably no other kind of pottery has ever exerted so great an influence on the ceramic art as the Chinese 'blue-and-white' of the sixteenth, seventeenth, and early eighteenth centuries. Exported in vast quantities it was for long almost the only 'china' known in Europe, and the extent of its vogue may be appreciated when we recall such diverse imitations as the 'Medici porcelain' of the sixteenth century, the blue-and-white enamelled earthenware made at Delft in the seventeenth and eighteenth centuries, and the numerous copies of Chinese decoration in this style on the European porcelains. The blue-printed designs on English earthenware of the nineteenth century were also largely derived from the same source. In Persia, painting in blue was revived in the prosperous period following the restoration of a native dynasty in the sixteenth century, and imitations of imported Chinese porcelain for a long time formed a large part of the native earthenware.

It will be obvious, when the immense exportation of this porcelain is considered, that the surviving pieces of blue-and-white must include a large number made in foreign taste, though to distinguish the class is by no means easy. Some of the unmistakable 'export types' will be described in a later section (p. 65).

Perhaps the outstanding quality of the blue painting of the

reign of K'ang Hsi, considered as decoration, is the purity of its colour, and the harmony it makes with a slightly greenish-toned glaze. In early Ming times the best kind of cobalt ore had been obtained from Arab traders, and was later known as 'Mohammedan blue'. The supply of this, however, was uncertain and as the locally obtained material was of poor quality the blue on Ming porcelain varies greatly, often showing a strong tinge of purple or violet from the presence of manganese. The Chinese have nevertheless always regarded the blues of the Ming Dynasty as the best, and this is reflected in the marks which appear on the later pieces. Whilst the mark of K'ang Hsi is not at all common on wares dating from his reign, those of Ch'êng Hua, Hsüan Tê, and Chia Ching are frequently found. By the time of K'ang Hsi the Chinese had learned to refine the local mineral, and on most of the porcelain of his reign it appears as a blue of remarkable depth and purity, applied in graded washes over slight outlines, markedly different from the single-toned colour and bold outlines of the commoner Ming styles. The colour naturally varied to some extent, but even export wares of the least pretentious kind rarely show a blue of poor quality. It is to the colour that the critic, Chinese or Western, will first of all turn when appraising a piece of blue-and-white porcelain.

In Room 143 will be found a case of blue-painted porcelain of a transitional class,* dating from the middle of the seventeenth century, and still retaining some of the qualities of the Ming wares. The painting shows some of the boldness and freedom of the earlier time, whilst the porcelain itself has not yet reached the characteristic refinement of the later years of K'ang Hsi's reign. Much of this transitional blue-and-white was probably made for export, and it is likely, as Mr. R. L. Hobson has suggested, that during the troubled times in the middle of the seventeenth century the manufacturers 'made up in foreign orders what was lost in an unsettled home market'. In the plates of this class is seen for the first time the familiar brown edge of much of the commoner Chinese porcelain of the eighteenth century.

* Typical pieces of this class, including a jug with a silver mount dated 1642, are discussed and illustrated by Dr. Friedrich Perzynski in *The Burlington Magazine*, vol. xviii, p. 169, and vol. xxii, p. 309.

This was intended to counteract a liability to chipping, a shortcoming noted by Père d'Entrecolles.

The first twenty years of the eighteenth century may be regarded as the culminating period in the technical development of the blue-and-white porcelain. In the second decade of the century its place began to be taken by enamelled wares, and the Yung Chêng and Ch'ien Lung blue-and-white is often of distinctly poor quality.

It would be impossible within the limits of this guide to describe each of the many types of design to be found on this or indeed any class of Chinese porcelain. Attention can be called only to the more important groups,* and to especially noteworthy individual pieces. Perhaps the best-known type, and, it must be admitted, most vulgarized by imitation, is the oviform jar and lid, with its whole surface covered with a design of plum-blossom, reserved in white on a blue ground netted with darker lines to suggest cracking ice. The breaking ice and the early flowering plum (*Prunus mume*) of this design symbolized the ending of Winter and the beginning of the New Year, which in the Chinese calendar comes with the earliest Spring. The famous specimen from the Orrock Collection (279–1886 : Plate 21) in Room 143 has been described as the best of its kind. In addition to those in Room 143 there are five examples of these jars in the Salting Collection (Floor-case 10), three of them with their original covers. To the same family belong the attractive covered pots numbered C. 811 and 662–1910 (Floor-case 10 and Wall-case Z, Salting Collection). Two other distinguished and related types are represented by a bottle (C. 791–1910, Wall-case G 1 : Plate 22) with firmly drawn branches of plum-blossom in reserve densely crowding its surface, and a jar and cover (C. 867–1910, Case 21) with detached clusters on a 'cracked ice' ground.

The plum-blossom occurs on numberless other pieces. Designs of the highest order are to be seen in a group of plates in Wall-cases Z and A 1, Salting Collection (C. 653 to 656 and 679 to 681–1910 : Plate 23), and a bowl (C. 598–1910) in Floor-case 9. These show drawing of a sensitive-

* For an attempt to classify the designs on K'ang Hsi blue-and-white by studios or workshops see F. Perzynski in *The Burlington Magazine*, vol. xviii, p. 343.

ness remarkable in the work of several hands, as well as a blue of unsurpassable depth. Three plates in an adjacent case (F 1) show similar handling in designs of fishes and fish-dragons (C. 769, 770, and 771–1910 : Plate 24*b*). They have an additional interest in having formed part of the Whistler Collection.*

The plum-blossom is handled in another manner in the bold drawing on a vase in Floor-case 24 (C. 908–1910 : Plate 25*b*). Of rather similar character is the splendid design of magnolias rendered in slight relief, and brilliantly white on a blue ground (C. 829–1910, Floor-case 12 : Plate 26). Several other vases with this subject, similarly handled, are in European collections, and they are perhaps part of a set made for export, but nevertheless of the finest quality.

Massed blue of splendid quality is used in a vase in an adjacent wall-case (F 1), with a design of paeonies (C. 767–1910 : Plate 24*a*). Exceptionally fine and sensitive drawing of lotuses is seen on a plate (C. 4–1925 : Plate 27) in Room 143, an unusual piece of the highest quality. The dragon and phoenix and the sea-monsters are often the occasion of appropriately tense and powerful drawing, as in the small vases (C. 917 to 921–1910 : Plate 25*c*) in Floor-case 24, Salting Collection. Another familiar type, with lions pursuing brocaded balls, is represented by several pieces in both rooms ; No. 64–1887 (Plate 28) is an example.

The depth and softness of the blue provided the porcelain decorator with a means of reproducing something of the vague charm of some classical Chinese paintings, as in the vase with landscapes (C. 1880–1921 : Plate 29) or that with birds, rocks, and flowering plants (71–1884 : Plate 30), both in Room 143. A less attractive but very common type of landscape, almost reduced to a formula, is seen in several large vases such as C. 852–1910 (Salting Collection, Case 14 : Plate 31).

* The appreciation of blue-and-white porcelain in England reached its greatest height in the middle of the last century, and its admirers included the painters D. G. Rossetti and Whistler, pieces from whose collections were acquired by Mr. Salting (Floor-cases 9 and 26, and Wall-case F 1). In 1878 Whistler made a celebrated series of drawings to illustrate a catalogue of Sir Henry Thompson's collection of ' Blue and White Nankin Porcelain '. Pieces from the Thompson Collection are shown in Wall-cases E 1 and Y (Plate 35).

The art of the Chinese in the creation of asymmetrical designs is well illustrated by the four-sided vases painted with the 'flowers of the seasons', of which a specimen in blue-and-white is in Room 143 (763–1883).

The panelled designs form a distinct group. The class may be well studied in the sets of large vases, perhaps made for export but of the finest quality, in which the Salting Collection is particularly rich. The set of five pieces forming a *garniture de cheminée*, or mantelpiece set, consisted as a rule of three covered vases and two beakers. Perhaps the best examples are the stately pieces illustrated in Plate 32 (C. 842 to 846–1910), with designs of the class called by the Dutch *lange lijzen* (literally, 'long stupids', corrupted in England to 'long Elizas'), from the slender figures of ladies occupying alternate panels. A simpler version of this decoration is seen in some smaller pieces in the Salting Collection, such as C. 657–1910, with unglazed handles perhaps originally gilded. Another effective type of panelled design is represented by a large oviform vase in the Salting Collection (C. 807–1910, Case 10), in which landscapes and other subjects alternate with panels of 'bamboo-leaf diaper'.

The Chinese fondness for diapers and brocaded patterns is shown in many examples, such as the familiar 'tiger-lily' design of the covered pots in the Salting Collection (C. 588 and 589–1910, Floor-case 9 : Plate 25*a*), for which a blue of fine quality seems always to have been used. The large vases, such as 91–1887 in Room 143 (Plate 33), with stylized lotus designs, and the kindred but closer pattern on another vase (C. 939–1910, Floor-case 26), are further instances. The close scrolls characteristic of the reign of Ch'ien Lung, and adapted from Ming designs, may be seen on the set of altar vessels from a Taoist temple in Peking (C. 397 to 401–1920, Room 143 : Plate 34).* An unusual diaper is seen on the plates (C. 725 and 603–1910 : Plate 35) in Wall-cases C 1 and W of the Salting Collection, with repeated patterns of phoenixes, probably derived from woven fabrics. A type related to the brocaded designs, and very familiar in Europe, bears roses and other flowers closely strewn over its surface : three vases in Wall-case E 1 (C. 748, 749, 750–1910)

* A similar set of vessels, of larger size, in the Bushell Collection, bore an inscription stating that it was made by T'ang Ying.

are examples of this design, which has sometimes been called the ' rose-and-ticket pattern ', from the unexplained blank medallions often seen in it.

Typical designs made from the familiar cloud-scrolls and *ju-i* sceptre-heads are seen in an oviform bowl with a cover of contemporary Dutch Delft, and mounted in French *ormolu* of the eighteenth century (286–1864 : Plate 35*a*). This piece is also noteworthy as an instance of pure line drawing in blue, without the usual washes of colour.

A type distinct from all others is represented by some plates and dishes in Wall-case Y, Salting Collection (C. 629, &c.–1910 : Plate 36*a*). This symmetrical radiating design, derived from the lotus and known as ' the aster pattern ', is happily adapted to the form of a deep bowl and cover in the same case (C. 630–1910 : Plate 36*b*). Some of these pieces bear the mark of K'ang Hsi, by no means a common feature on blue-and-white porcelain of the reign : an unusually dark blue is also noteworthy.

Very familiar in Europe are the ladies, with tables and palisades, musicians, scenes from romances and the chase, of a large class of blue-and-white plates, well represented in the wall-cases of the Salting Collection (Plates 37 to 40). Seldom without the charm of deft drawing and fine colour, they are sometimes less happy in the adaptation of their designs to the circular panels they fill. A noteworthy instance to the contrary is the large dish (C. 720–1910, Wall-case C 1 : Plate 37*b*) in which both composition and drawing are entirely satisfactory. An amusing design of ladies beside a garden trellis with climbing plants is illustrated in Plate 39*d*. The borders of these plates show many ingenious devices. Detached plum-blossoms on a blue ground are sometimes effectively used (Plate 24*b*) ; and diapers of several kinds are sometimes seen on a single plate, as in C. 739–1910 (Plate 39*c*), with reserved panels painted with flowering plants or the figures of sages. Figures are also ingeniously arranged on the border of the plate numbered C. 755–1910 (Plate 40*c*). A less common motive is seen in the pattern of pine branches, on a beautiful plate (C. 774–1910 : Plate 37*a*) with a design of a lady and a *ch'i-lin* (Wall-case F 1). These plates and dishes doubtless played an important part in the

export trade, and one of them (Plate 39*c*) bears on the back an unexplained inscription, BEVERE, in Roman capitals,* perhaps a merchant's mark. The form of the plate illustrated in Plate 40*c* is also definitely European. Dictated by the archaizing custom, many borders were adapted from cast or engraved bronze ornament. The vases C. 172–1913 (Room 143) and C. 881–1910 (Salting Collection, Floor-case 21) are decorated solely with designs copied from bronzes.

Akin to the porcelain with blue painting is that with the powdered, *soufflé*, or *fouetté* blue† ground, the *ch'ui ch'ing* mentioned in the *T'ao Lu* as a special achievement of Ts'ang Ying-hsüan. Reference has already been made, in connexion with the cobalt-blue glazes, to this method of producing a sprinkled blue ground (p. 25); a somewhat similar but rougher effect was less commonly obtained by dabbing with a sponge. By these means was produced a quality quite distinct from that of a blue glaze. In the powdered blue innumerable points of colour, melting into the 'still' glaze, appear at a little distance as a blue ground of peculiarly rich, vibrating quality. This sometimes covered the whole piece, which was then often decorated with overglaze designs in gold. These, like those on the mirror black, have usually been restored in recent times, but a gourd-shaped vase in the Salting Collection (Wall-case V, C. 528–1910 : Plate 41) is a well-preserved example. In an adjacent case (Wall-case U) is a bowl, already mentioned (p. 25), with a vigorous design of dragons engraved in the powdered-blue ground (C. 511–1910 : Plate 16*b*). More frequently panels have been reserved by covering them with paper during the blowing process, to be subsequently painted either in blue or with enamel colours. A good example of the former class is the vase from the Orrock Collection, No. 67–1887 (Plate 42), in Room 143, which is also noteworthy for a powdered blue of the richest colour.

Distinct from other blue painting is that upon the soap-

* Reproduced on p. 112.

† The term Mazarine, or Mazareen, blue, current in advertisements of English porcelain in the eighteenth century, has been used, rather loosely, also of Chinese porcelain, both for the glazes of the *ta ch'ing* type and for the powdered blue. It is not known that Cardinal Mazarin showed a preference for a particular blue colour, and the powdered blue was in fact scarcely known at the date of his death in 1661.

stone porcelain described in Chapter 2. Père d'Entrecolles said of this that 'for painting, compared with ordinary porcelain, it is as vellum to paper'. Valued highly for its fineness and elegance, it was often, but by no means always, painted in a calligraphic style of pencilled lines rather than in the usual washes, and in blue of the best quality. T'ang Ying speaks of a kind of blue called 'onion sprouts' which made clearly defined strokes and did not run, and was used for the most delicate pieces. Blue-and-white soapstone porcelain was particularly favoured, like the plain white of the same composition, for snuff-bottles and for the small articles constituting the furniture of the scholar's table. A case of miniature objects of this kind, including some soapstone porcelain, is in Room 143. A slender-necked vase (828–1907) and two covered bowls painted with peaches and bats (819 and *b*–1907) may be mentioned as especially good pieces. These, with some others, are illustrated in Plate 43. In the Salting Collection (Floor-case 9) are five pieces of exceptional quality, a small vase (C. 586–1910: Plate 43*e*) showing the clear strokes characteristic of this class of blue painting. A vase on the same shelf (C. 583–1910) is apparently a later copy in porcelain of normal composition. Some of the best pieces of this class date from the time of Yung Chêng and Ch'ien Lung, and are almost the only blue-painted wares of fine quality made after the close of K'ang Hsi's reign, apart from archaistic copies of Ming pieces. Several specimens of the latter class are exhibited in Room 143; three of these (109–1883, 6839–1860, and C. 286–1910: Plate 44) show a deliberate imitation of the speckled blue of certain Ming types. A pale silvery or greyish blue said to be characteristic of wares of the reign of Hsüan Tê is imitated on a 'garlic-mouthed' vase in Room 143 (869–1907), and on a bowl and cover in the Salting Collection (C. 948–1910, Floor-case 26).

Porcelain painted in underglaze blue is sometimes further decorated with enamel colours, and some pieces of this class will be described in the following chapter; but the noble vase painted with dragons in blue on an enamelled yellow ground (C. 995–1910, Salting Collection, Case 11: Plate 45) should be noticed here.*

* See also Appendix A, No. 27.

Blue painting in panels reserved on the *café-au-lait* and 'dead-leaf' browns, and on the 'Nanking yellow', has already been mentioned (p. 19). Plate 46 shows three typical examples. A bottle (C. 950–1910) in the same case (Salting Collection, Floor-case 26) is an example of a common type in which blue painting is surrounded by a crackled brown glaze. Two further examples in the Jones Collection show the usual orange-skin surface of the steatitic slip over which the blue is painted.

Apart from cobalt-blue the only underglaze pigment known to the Chinese was the red derived from copper. This has been mentioned in connexion with the single-coloured red glazes (p. 20), and was the 'fresh red' (*hsien hung*) or 'ruby red' (*pao shih hung*) of early Ming times. The secret had been lost, and it is recorded that in the reign of Ch'êng Hua an overglaze iron-red (*fan hung*) was substituted for copper-red in painted decoration. The latter was even more uncertain in behaviour as a material for painting than as a glaze, and most of the eighteenth-century examples of a pure red colour are of late date. These somewhat rare pieces with painting in copper-red are very well represented in the Salting Collection (Wall-cases P 1 to R 1).

The bowl painted with red fishes (C. 973–1910) dating from the archaizing Yung Chêng period is interesting as a descendant or imitation of the famous stem-cups with similar decoration of the reign of Hsüan Tê. Perhaps clearest 'fresh red' is seen, in combination with blue, on a jug (C. 977–1910, Wall-case R 1) with the mark of Hsüan Tê, but dating from the period of Ch'ien Lung. The more subdued tones are not less attractive, as in the vase C. 979–1910 (Wall-case P 1 : Plate 47) with delicately painted guelder roses. Many pieces painted in copper-red show a glaze tinged with green, and the colour was evidently more likely to succeed in the presence of iron, as in conjunction with a pale celadon. A bowl for goldfish in the form of a lotus leaf with flower buds (C. 385–1910, Wall-case M : Plate 48) is an example of red painting in a green glaze * ; celadon appears in combination with blue and red in a vase with the Eight Taoist Immortals (C. 966–1910, Wall-case P 1) and in a piece of very graceful form (C. 974–1910 : Plate 49) in

* Compare Appendix A, No. 20.

the adjoining case, with decoration in slight relief beautifully painted. An interesting combination is seen in a vase (C. 987–1910, Wall-case P 1) decorated with bamboos, chrysanthemums and birds, in dull red and blue, heightened with white slip, in a ground of pale lavender.

In several pieces the copper has produced a probably accidental brown or black colour, as in the four-sided vase from the Carmichael Collection (C. 991–1910) with painting in soft tones of blue, celadon and brownish black. Skilful use has been made of the cloudy quality of the copper-red colour, in a vase (C. 968–1910, Wall-case Q 1) with dragons disappearing in mist. A cylindrical bowl (C. 976–1910, Wall-case R 1) is remarkable for the beauty of its blue painting reserved on a dull crimson ground. Other rare pieces of this class are a gourd-shaped bottle (C. 965–1910, Floor-case 22: Plate 50) with a powerful design in relief painted in crimson, liver-colour and blue on an iron-brown ground, and the vase with red painting on a black ground (C. 994–1910). Plate 51 illustrates a vase (C. 967–1910, Wall-case Q 1) of distinguished form, on which the colour has partly failed in the firing without impairing the success of a finely conceived design of peach-trees with fruit. A similar technical failure has not destroyed the merit of the bold painting of dragons on a fine vase (C. 986–1910, Wall-case P 1) in which the copper has produced a grey colour. A gracefully shaped bowl with fishes and fish-dragons in relief (C. 969–1910, Wall-case Q 1) is illustrated in Plate 48.

The collection in Room 143 includes a few good specimens painted in copper-red, in particular a bottle signed *Miao shan* (464–1892: Plate 52), with a powerfully drawn phoenix. Mention should be made here of a small class in which the red colour, applied by blowing, covers only part of the surface of the piece and fades gradually into a nearly white ground. This effect was perhaps intended to copy the famous 'liquid dawn' wine-cups of Hao Shih-chiu, a late Ming potter, whose porcelain was doubtless much imitated in the later eighteenth century A somewhat similar effect is seen in a bowl with the Yung Chêng mark in Room 143 (633–1907).

5. PORCELAIN PAINTED IN COLOURED GLAZES OR ENAMELS

HIGH-fired glazes are by their generally fluid character unsuited for use in painting, though they were occasionally used in bold touches, as in the celadon on the vase illustrated in Plate 49. The glazes of the *demi-grand feu* were sometimes used in Ming times and later, for the decoration of figures and the like, on which the movement of the fluid glaze was to some extent limited by the shape of the object. The joss-stick holders in the form of lions (C. 453 and 454–1910), the peach-shaped wine-pot (C. 460–1910), and the parrots (C. 457–1910 : Plate 53*a*), all in Wall-case R, Salting Collection, show blue and purple glazes used in this manner. In another well-known Ming type, generally with a stoneware body, the flow of the glaze has been controlled by lines of clay in relief resembling the *cloisons* used in enamelling on metal. Examples dating from the eighteenth century are sometimes seen, and are perhaps deliberate archaistic imitations ; these have, as a rule, a porcelain body of the usual type. A vase in the Salting Collection (C. 1472–1910) in Floor-case 31 is a pleasant example of these later versions, which lack, however, the full-toned strength of their Ming prototypes.

Coloured glazes were also used on bowls and dishes, again in continuance or revival of a Ming style, in rather broad washes of yellow, green and purple, generally over incised designs. A bowl in Room 143 (223*b*–1905) is an example with a purple-brown ground and a floral design coloured with washes of yellow, green and colourless glazes. This is a specimen of the ' brinjal bowls ', so-called from an Anglo-Indian word for the aubergine or egg-plant.*

* These names for the egg-plant—*brinjal* and *aubergine*—are in fact of the same origin, both ultimately derived from a Sanskrit word *vātingana*. Variants of the first-named word, occurring in English writings on the Indies, are *berenjaw*, *brinjalle*, *bringela*, *bedinjanas*, and *pallingenies*, all adaptations of the Portuguese *brinjella*, earlier *beringela*, or its Arabic original *badinjan*. The French *aubergine*, *albergine*, or *belingèle* is apparently derived from the Spanish *al-berengena*. A French dialect form, substituting *m* for *b* by a well-known process, is *melongène*. The Italian form

Another attractive class belonging to this family is represented by a fine bowl (587–1907 : Plate 53*b*) in Room 143, with the mark of Yung Chêng and incised decoration of playing children, coloured green on a full yellow ground.* Close by, in the same case, is a saucer-dish (618–1907) of rather similar character, bearing the same mark and a design of clouds. A later example, dating from the reign of Ch'ien Lung, is a vase in the Salting Collection (C. 1366–1910, Wall-case L 2) with a deep brownish-yellow glaze and a design of flowers and emblems incised and glazed green. Another use of coloured glazes is seen in the mottled decoration, variously known as 'tiger-skin', 'leopard-skin', 'egg and spinach', or 'tortoise-shell', with patches of green, yellow, purple and colourless glazes, sometimes over engraved designs of dragons, and represented by a dish in the Salting Collection (C. 1048–1910, Wall-case S 1) and a bowl in Room 143 (C. 1192–1917). This class may include the 'spotted yellow' of Chinese writers,† and is perhaps a survival or imitation of a form of decoration as old as the T'ang Dynasty.

Much more numerous than the wares with coloured glazes are those painted with the easily fusible enamels (p. 25). It is customary to adopt for these the classification implied by the names *famille verte* and *famille rose*, first used by Jacquemart for the classes distinguished by the presence of the transparent green and the usually opaque rose-pink. The displacement of the former class by the *famille rose* about the third decade of the eighteenth century is perhaps the most important development in the history of the later Chinese porcelains.

The *famille verte* is by no means dominated by the green, however, and indeed by chronology includes a class with decoration principally in iron-red, in which green is sometimes not used at all. Within the family, too, are smaller groups, sometimes separated with the names *famille noire* and *famille jaune*. A further division, of artistic as well as technical importance, depends upon the absence or presence

is similarly *melanzana*, from which is derived *mela insana* (insane apple). In the West Indies *brinjalle* has been corrupted to *brown jolly*. An interesting note on these words will be found in the *Oxford Dictionary*.

* Compare Appendix A, No. 30. † Appendix A, No. 9.

of glaze under the enamel painting. The class without glaze, *émaillé sur biscuit*, has a very characteristic softness of colouring, and is further distinguished by the circumstance that the painting must, as a rule, cover the entire surface of the piece. The class cannot, however, be separated sharply, as a partial glazing has sometimes been found convenient.

Most of the varieties of porcelain enamelled on the biscuit may be studied in the Salting Collection. A distinct class, with which the name is most usually associated, is exhibited in Wall-cases S 1 to W 1. In most of these the colours are limited to three, giving a quiet harmony of green, aubergine, and pale yellow. This is the *san ts'ai* or 'three-coloured' group of the Chinese, though the name is sometimes used as well for the Ming '*cloisonné*' type mentioned above. Designs were drawn in a 'dry' (unfluxed) brownish black derived from manganese, and over these the soft-toned transparent enamels were applied. White when needed in the design was furnished by a wash of the fluxing material, without colouring oxide but often faintly green or yellow in tone. The colours are rarely even and are as a rule clouded and broken in an extremely pleasant manner. This class was at one time ascribed to the Ming period, but a typical piece, an inkslab in the British Museum, bears the date corresponding to 1692, and it is probable that most of the good examples in European collections were made in the reign of K'ang Hsi. Many pieces of the class are also included in the Dresden Collection,* and are therefore probably to be ascribed to the end of the seventeenth century.

Most characteristic of the class are the fanciful small objects well represented in the cases of the Salting Collection. Among them may be mentioned the water-pot for the scholar's table, in the form of an animal and a vine branch (C. 1093–1910, Wall-case V 1 : Plate 54*b*), a delightful piece of colour, and another (C. 1100–1910 : Plate 54*c*) with a tiny creature behind a cluster of grapes ; the lions with cubs (C. 1075 and 1076–1910, Wall-case U 1 : Plate 55*b*), and those bearing vases to serve as joss-stick holders (C. 1058 and 1059–1910) ; the tea-pot in the form of pieces of bamboo (C. 1095–1910 : Plate 56*c*) and others, of kettle-shape, with handles painted in imitation of split cane work,

* See p. 2.

such as C. 1090–1910. These are all good examples of a class which is in pure Chinese taste. In Room 143 is a wine-pot in the form of a fish (1997–1855 : Plate 54*d*), as well as a few other specimens of these beautifully made and softly coloured small things.

The painting with its limited palette is frankly decorative and often shows a remarkable directness and simplicity, as in the pictures which decorate the stands C. 1083 and 1050–1910 (Plates 56*a* and 57*b*); the set of three small vases, illustrated in Plate 58*c* (C. 1080, 1081, 1082–1910) or that in Floor-case 4 (C. 1006–1910). The sensitive drawing of the figures on the small vase with a yellow ground (C. 1072–1910, Wall-case U 1 : Plate 58*b*) is of fine quality. Two simply decorated vases of bronze form (C. 1035 and 1036–1910, Wall-case S 1, Salting Collection : Plate 58*a*) should be noticed here as specimens of a somewhat rare class with a purple ground : they have the mark of Chêng Tê, uncommon in this period.

Much of the decoration on these objects was suggested by bronzes, as on the vases C. 1043 to 1046–1910 (Wall-case S 1), by brocades or embroidery, as on the pierced incense-burners (C. 1067 and 1047–1910 : Plate 57*a*) and the pillow (C. 1103–1910 : Plate 61*a*), or copied from such other materials as bamboo work ; but the adaptation was usually made with success.

The method of enamelling the unglazed ware was especially suitable for the decoration of figures, as it preserved to a large extent the sharpness of modelling, which was apt to be obscured by a double covering of glaze and enamel. The Kuan-ti (C. 1071–1910, Salting Collection, Wall-case U 1 : Plate 55*c*) is a good example, admirable in modelling. It will be noticed that the flesh and hair are here not enamelled. These were often oil-gilded over an unfired red medium, and traces of this are sometimes seen. In Floor-case 28 in the Salting Collection is a Kuan-yin (C. 1275–1910 : Plate 55*a*) belonging to this group, and with it are several other interesting figures, three of them (C. 1271, 1272, and 1274–1910) illustrated in Plate 59, enamelled in the colours of the *san ts'ai* with the addition of iron-red. This colour, when used for painting, was not as a rule fluxed with lead, but required for its application a patch of

the usual white feldspathic glaze, with which it united. In the same case are two interesting wine-pots (C. 1261 and C. 1263–1910 : Plate 60*b*), partly enamelled on the biscuit, in the form of the Chinese characters *fu* (happiness) and *shou* (longevity). The latter has the exceptional feature of panels painted in underglaze blue.

In the large case at the west end of the Salting Room is an unusually fine example of the sets of 'supper-trays' fitting together into the shape of a lotus blossom, in this instance of thirteen sections, enamelled with flowers in the colours of the *san ts'ai* (C. 1294–1910). In this and in the other large cases occupying the middle of the room is a collection of the sumptuous large vases with coloured grounds with which the names *famille verte*, *famille noire*, and *famille jaune* are most commonly associated. For the greater part, but not invariably, enamelled on the biscuit, their technique is similar to that of the *san ts'ai* class. The black ground of the *famille noire* is not peculiar to these large vases, but appears also on some of the smaller pieces, such as C. 1117 and 1119–1910 (Plate 62), shown in the wall-cases with the *san ts'ai*. A small dish (C. 1122–1910), shown with these, is noteworthy for its colour, in particular for an overglaze blue of fine quality. The black ground of the reign of K'ang Hsi is a composite enamel formed by covering the dry brownish black used for outlines with a wash of green. It is important to distinguish this greenish black from the black used at a later date with the *famille rose* (as in the vase numbered C. 1455–1910 in Floor-case 29, Salting Collection), in which the same two ingredients were mixed before application.

Plates 64 to 68 show something of the power and beauty of the large black-ground vases. Floral designs are the rule, and though the range of subjects is small they show great variety in decorative treatment. An impressive calm pervades the designs of tree-paeony and lotus shown on Plate 63, from a four-sided vase with 'the flowers of the seasons', and the massive rocks and climbing branches of C. 1315–1910 (Plate 64). The scattered plum-blossoms were used in many ways; sometimes brilliant and unequal and loosely clustered, as in the large vase numbered C. 1307–1910 (Plate 65) or more subdued and sparsely strewn, as in a nobly

proportioned vase (C. 1310–1910 : Plate 66), which shows also an exceptional feature in an overglaze cobalt blue of striking effect. Different again is the massed effect of the blossom on C. 1303–1910 (Plate 67). A distinctive note in the two last named is the red pigment with which the flowers are touched. Not less successful than the flowers are the swiftly moving designs of dragons and clouds on C. 1312–1910 (Plate 68).

Similar qualities are shown on the vases with green and yellow grounds (Plates 69 to 71). Large pieces with a green ground are exceedingly rare : a specimen in the Salting Collection (C. 1277–1910, Case 17 : Plate 69) is a good example of the type of design in which stiff straight twigs are contrasted with the rambling of gnarled trunks and the lightness of blossoms. Another (C. 1291–1910, Case 18) is noteworthy for the fine colour of its green ground. A third specimen of this class (C. 1281–1910, Case 17) has unfortunately been cut down at the neck. Several vases in Floor-case 18 in the same collection show a yellow ground of a clear primrose colour of great rarity (Plate 71).

To a later revival of the *san ts'ai* belongs the small class represented by a dish in Room 143 (C. 759–1909 : Plate 61*b*), and by several other examples in the collection. These are engraved with dragons, and painted over with bold designs of fruit and foliage in colours rather stronger than were usual in the K'ang Hsi specimens. The greenish-toned wash of fluxing material is here very iridescent, and has been compared to a snail's track. A large number of these bowls exist, and, as all bear similar designs, it has been suggested by Mr. R. L. Hobson that they belong to one or two Imperial services to which he assigns an early nineteenth-century date. Some bear the mark of K'ang Hsi, but a piece in a private collection has the mark *ch'u hsiu kang chih* (made for the palace where elegance is stored).

The porcelain of the *famille verte* enamelled over the glaze shows, as a rule, qualities quite distinct from those of the class just described. A hard and opaque white glaze was generally used, and the designs are most satisfying when the fine white material has been allowed to play a considerable part. The shining glaze reflects light strongly, and imparts to the transparent colours a brilliancy in marked contrast

with the soft tones of the enamels *sur biscuit*. In particular, the yellows are much stronger and clearer. A larger palette was also employed, and the enamels of the class were virtually those of the *wu ts'ai*, or 'five-coloured' group, of Ming porcelain, with the exception that an overglaze violet-blue of beautiful quality, already used tentatively on late Ming pieces, now largely replaced the underglaze colour, and the turquoise green was disused. Gilding was also employed, rather sparingly. For outlines the brownish black was now supplemented by a dry red. The Ming colours continued to be employed, however, in reproductions of the earlier porcelains.*

The glassy enamels were but lightly charged with colouring oxides, and to obtain dark tones it was necessary to apply them very thickly, with an effect almost of relief. Père d'Entrecolles was aware of this characteristic, and remarked unfavourably upon the 'inequalities of surface' of enamelled porcelain.

Most of the styles of the *famille verte* enamelled over the glaze may be studied in the Salting Collection. Few specimens are without the charm of fluent and expressive brush-drawing and strong, harmonious colour. Perhaps the finest is the noble baluster vase (C. 1298–1910 : Plate 72) in a pedestal-case numbered 25, with a well-spaced design giving due importance to the white ground, which displays the pure and brilliant colours to great advantage. The beautiful iron-red of the period is here used rather sparingly but with good effect. A smaller covered vase of the same type and of even finer colour (C. 1128–1910 : Plate 73*a*) is in the adjacent Wall-case X 1. Red is freely used in a broadly handled design on a large vase in Case 27 (C. 1248–1910).

In the large cases in the middle of the room are a number of imposing pieces of this class. A noteworthy example in the case at the west end is a vase numbered C. 1287–1910, with a fantastic and intricate but powerfully drawn design of rocks, birds, and flowers. Brocaded and diapered grounds with panel decoration are seen in many pieces, and to European eyes these are often overloaded with painting. Such a vase as C. 1282–1910 (Case 18), for instance, is a crowded

* Appendix A, No. 26.

mass of often delightful and finely executed detail, badly disposed for total effect. The favourite theme of the Hundred Antiques is used in daring fashion on a large vase (C. 1280–1910, Case 17 : Plate 74), with furniture and emblems strewn over its surface. In Floor-case 6 are several smaller panelled vases of the finest quality, with minutely finished brocaded grounds : a typical example is illustrated in Plate 75, and a beautifully painted dish (C. 1245–1910), in the same case, may be mentioned as one of the best of this class. Panels taking the form of vases, leaves, pomegranates, and peaches—occasionally in relief—should be noticed in this and the adjacent cases.

Drawings of ladies and children, often showing great beauty of line, mark a distinct group, of which a large dish (C. 1199–1910 : Plate 76) in Wall-case D 2 and two vases (C. 1268–1910, Floor-case 28 : Plate 77, and C. 1251–1910, Floor-case 27) are good examples. In Case 28 are also several specimens of the *famille verte* egg-shell lanterns, three of which are illustrated in Plate 78 (C. 1258 to 1270–1910), and a graceful vase (C. 1264–1910 : Plate 79*b*) with a beautifully drawn design of landscape and water. Four small bowls in the same case (C. 1265 to 1267 and 1269–1910) are of the finest quality in material and painting, as are two bottles (C. 1025 and 1026–1910) in Floor-case 5.

The Wall-cases X 1 to I 2 contain a comprehensive collection of plates, bowls, and smaller vases of this class. In Case Y 1 should be noticed three dishes with designs of red plum-blossom, somewhat rare in this colouring (C. 1145, 1146, and 1147–1910 : Plate 80*a*). Many of the dishes bear figure compositions, which like those in underglaze blue are sometimes ill adapted to their circular panels. They are often delightfully treated in other respects, however, and show the most charming and accomplished brush-drawing : a large dish, C. 1153–1910, with a man with horse and boy in Case Y 1, may be mentioned as an especially fine piece. In Case X 1 are two brilliantly coloured ewers, or wine-pots with phoenix-head spouts, of a form used in China as early as the T'ang Dynasty, and probably of Persian origin. In Case Z 1 are two dishes (C. 1158 and 1159–1910) decorated with the common but very effective theme of baskets of flowers ; a jar and cover (C. 1189–1910 : Plate 80*b*),

in Wall-case C 2, is a sumptuously coloured example of this kind. In Case A 2 are three fine dishes (C. 1167, 1168, 1169–1910: Plate 81), one of them of exceptional size, with panels reserved on a red ground diapered with plum-blossom. An attractive type is represented in the adjoining case by a large vase of double-gourd shape, moulded in relief with small hexagonal panels, each painted with a sprig of flowers or fruit. Other noteworthy pieces are the bowl (C. 1200–1910, Case D 2: Plate 79*a*) with strongly drawn horses and formal flowers in alternate panels, and attractive colouring which includes an unusual brownish yellow, and a bowl in Wall-case H 2 (C. 1323–1910) moulded with petal-shaped panels, each painted with a single insect or flower; a bowl in the same case (C. 1319–1910: Plate 79*c*) bears the favourite subject of playing children drawn with great sureness and delicacy. Of the pieces of this class in Room 143, a large vase (783–1883) should be noticed for its powerful decoration of a type represented in the Salting Collection only by a large dish (C. 1106–1910, Wall-case W 1: Plate 82), with the same subject, a group of philosophers contemplating the *yin-yang* symbol (see p. 84). A plaque for inlaying in a piece of furniture (784–1883) is also noteworthy for its fine 'calligraphic' painting.

Much porcelain of the *famille verte* was made for export, but it is often impossible to distinguish this class from the rest. Such pieces as the plates with crowded designs of *ch'i-lins*, phoenixes, and flowers (C. 1215, 1219, and 1220–1910, Wall-case F 2, Salting Collection), however, were probably made for the foreign market. Some of these bear an illegible seal (usually called a 'shop mark'), the significance of which is not known. The type of design was much copied later in the century at Worcester. Another well-known class of porcelain definitely of export type is marked with a character resembling a European G,* assumed to be the mark of a merchant for whom the wares were made (3362–1853, a cup and saucer in Room 143).

The enamels of the *famille verte* were sometimes used over coloured glazes. Two small vases in Floor-case 5 in the Salting Collection (C. 1023 and 1024–1910: Plate 83*a*) are examples with painting over celadon. A pleasant and dis-

* P. 112.

tinctive quality was produced by applying the enamels over a pale brown (' Nanking yellow ') as in a group in the Salting Collection, Wall-case G 2. Some of these are illustrated in Plate 83*b* and *c*. In two specimens (C. 1293 and 1295–1910) in Case 18 in the Salting Collection, green and yellow enamels have been applied with poor effect to pieces painted in underglaze blue. It has been suggested that in such cases the colours were added merely to disguise defects in wares intended to be decorated in blue alone. The colours of the *famille verte* were also effectively used for painting in panels reserved on a powdered blue ground. Several good pieces of this class are in Wall-cases I 2 and J 2 : one perhaps made for the Persian market is illustrated in Plate 117*b*. A large dish (C. 1340–1910) is also noteworthy for its fine painting.

Many fine pieces decorated mainly in the coral red of the *famille verte* date from the latter part of the reign of K'ang Hsi. The colour predominates in a happily decorated small vase C. 1184–1910 (Wall-case C 2, Salting Collection : Plate 73*b*), and in a peach-shaped wine-pot (C. 1166–1910, Wall-case A 2 : Plate 73*c*) ; the vigorous design of waves and dragons holding *shou* characters on a bottle (C. 1326–1910 : Plate 84*a*) in Wall-case H 2 is painted entirely in iron-red, as are several other pieces in the same case (Plate 84*b* and *c*). Gilding is combined with a pale red with graceful but rather weak effect on a bottle-shaped vase in Room 143 (1732–1876), probably of the reign of Yung Chêng ; another vase in the same case (796–1883) shows a more masculine use of the colour. Near by is a fine dish (C. 59–1925) with a pattern of dragons boldly drawn in red and green enamels of fine quality, and perhaps copied from a Ming original.

The combination of underglaze blue with iron-red and gilding is characteristic of the Japanese porcelain made at Arita, and known in Europe as ' Imari '. This was much copied in China, largely for export (see p. 71 and Plate 118). Purely Chinese use of the same colours is seen in a powerfully designed vase in the Salting Collection (C. 1347–1910, Wall-case J 2 : Plate 85), dating from the reign of K'ang Hsi, and a bowl and large dish with the Yung Chêng mark in Room 143 (632 and 608–1907).

With the last years of the reign of K'ang Hsi the strong

colours and bold drawing of the earlier *famille verte* began to give place to a more delicate style, foreshadowing the porcelain of Yung Chêng and the *famille rose*. To this transitional class belong the well-known plates bearing the mark of K'ang Hsi and the 'birthday salutation' (Myriad longevities without ending!). These fine and delicately painted plates were at one time believed, without much reason, to have been made for the emperor's sixtieth birthday. They are not represented in the collection, but similar qualities are seen in a related but very distinctive class, usually bearing the mark of Yung Chêng and thinly painted in pale translucent enamels over outlines, and occasionally with other details, pencilled in underglaze blue. They were perhaps a development of a revived Ch'êng Hua style.* The class is represented in Room 143 by dishes (641 and 695–1907 : Plate 86*a*), and by a typical covered bowl (579–1907). In the Salting Collection are a fine lantern (C. 1457–1910 : Plate 86*b*) and a bowl (C. 1353–1910), in Cases 29 and K 2. Two dishes in Room 143, with the mark of Yung Chêng, though not strictly belonging to this transitional class, are noteworthy for delicate painting, characteristic of the reign (648 and 648a–1907).

The Chinese have always spoken of the enamels of the *famille rose* as 'foreign colours' (*yang ts'ai*), or as 'pale' (*fên ts'ai*) or 'soft colours' (*juan ts'ai*), as opposed to the harder, stronger enamels of the *famille verte*. In the List of Imperial Wares (Appendix A) decoration in these colours is described by reference to a Western style of enamel painting (*fa lang*), evidently referring to the enamelled copper made at Canton; in the *T'ao Lu*, enamels of this kind were said to have been first made at Ku-li (Calicut), and this may perhaps be taken to mean that they were introduced from Europe by way of India.†

* See Appendix A, No. 26. The mark of Ch'êng Hua appears on two delicately painted bowls in the Salting Collection (C. 1357 and 1358–1910, Wall-case K 2), which, however, show a refined handling of the usual K'ang Hsi *famille verte* palette, rather than the typical Yung Chêng transitional style, though underglaze blue has been used to a slight extent.

† The possibility of a connexion with the later European painted enamels should not be overlooked. These were no doubt brought to China by traders and missionaries, and copies of Limoges enamels in

The reference to Canton enamels is important, for much undecorated porcelain was evidently sent from Ching-tê Chên to Canton, to be painted there in the colours of the *famille rose* to the order of the European merchants through whom the colours had no doubt been introduced. The decoration on a large class of this porcelain is in a style very similar to that of the Canton enamels; in fact, the same designs sometimes occur on both materials, and a dish in the British Museum is actually inscribed *Ling-nan hui chê* (a Canton picture). The use of the pink colour was not monopolized by the Canton workshops, however, since pieces are known in which underglaze blue is combined with it and it is improbable that wares would be sent from Ching-tê Chên to the port bearing only an unintelligible part of their decoration.

With the introduction of the *famille rose* and with the passage of the eighteenth century, it becomes increasingly difficult to distinguish the wares made for export from those intended for the Chinese market. The Imperial factory probably set a fashion, and the repeated references in the Yung Chêng list to decoration in foreign style leave little room for doubt that the designs proposed by the European merchants were often copied as novelties for the amusement of the court, and, later, for the Chinese purchaser. Père d'Entrecolles in fact states, as early as 1712, that the mandarins sometimes asked him to procure new and curious designs from Europe, that they might offer them as novelties to the emperor. Many of the Western elements to be noted in the later Chinese porcelains are thus relevant to the history of Chinese taste as truly as the *chinoiseries* belong to European art of the eighteenth century.

The rose-pink enamel on its first appearance, towards the close of K'ang Hsi's reign, is generally muddy and impure; the panels of the so-called Batavian ware, mentioned on p. 19, are commonly decorated with these early enamels of the *famille rose*. Technique was brought to perfection by the Yung Chêng potters, and the colours of the new class

porcelain are not unknown. See Musée du Louvre, Paris: *La Céramique chinoise de l'époque de K'ang Hsi à nos jours*, Plate 19A, which illustrates a Chinese porcelain copy of a Limoges bowl, signed I. L. (Jacques Laudin). This, however, is in the colours of the *famille verte*.

were admirably suited to the elegant porcelain of the reign. An opaque white enamel, derived from arsenic or tin, made its appearance at this time and was sometimes used alone, or mixed with the other enamels to produce an unlimited number of tones. This larger range of colours led to or assisted the development of a naturalistic manner of painting, which now tended to replace the decorative washes of the *famille verte*, and it was a novelty in this period for the colours to be used with the effect of shading in the European manner. But the traditional Chinese style was still used occasionally, with the new colouring. A splendid example of the *famille rose*, made before over-refinement had robbed the art of its virility, is a large vase (C. 1462–1910: Plate 87) occupying pedestal-case 30 in the Salting Collection. The new colours are here used in bold and sensitive drawing with fine effect.

Much of the early *famille rose* in European collections belongs to the well-defined class already mentioned as closely related to the Canton enamels ; fine groups of this are in the Salting Collection, Wall-cases P 2 and Q 2, and in Room 143 in the wall-case at the west end (Plates 88 and 89). The class includes the ' ruby backs ' of the collector, so called from the covering of pink or crimson enamel on the undersides. Usually of ' egg-shell ' thinness and very translucent, they show pottery technique of the most skilful description. Birds, flowers and figures are painted in a distinctive and very highly finished style, and the borders of floral and diaper pattern, cleverly varied and contrasted, are sometimes added one within another, as on the ' seven-bordered ' plates (Plate 88), with an effect of almost bewildering intricacy. Of its kind, however, such a plate as that numbered C. 1408–1910 (Plate 88) in the Salting Collection is a masterpiece, and shows an admirable fluency of line. These profuse but finely articulated designs reveal qualities of art of no mean order, though not of the highest. Others (such as C. 1086–1917 in Room 143) have much beauty of colour, and the plates in the Salting Collection painted with cocks and paeonies (C. 1429–1910: Plate 89) and with a lady and children amidst furniture (C. 1410–1910, Wall-case P 2), show highly accomplished 'calligraphic' brushwork as well as a fine sense of rhythm. Many other plates with similar

decoration, in the same cases, are no less attractive. That numbered C. 1430–1910 (Case Q 2) is typical of a distinct class in which the painting reaches the highest pitch of minuteness.

On two cups and saucers in Room 143 (C. 1071 and 1072–1917) there appears in the field of the design the name *Pai shih shan jên* (Hermit of the White Rock), and a similar inscription is sometimes seen on Canton enamels. It has been shown by Mr. R. L. Hobson that this 'signature' is not that of a pottery decorator, whose name would appear on the base of a piece, but that of a designer whose drawings, including the signature, were copied on both porcelain and enamels. A piece with this signature illustrated in Jacquemart* also bears a date in the field of the design, corresponding to 1724: this is presumably the date of the design and not of the porcelain. A piece in the British Museum, however, is marked with a cyclical date to be read as 1721 (see p. 105), and another bears the Yung Chêng mark. Most of the finer 'ruby back' porcelain may therefore be ascribed to the third and fourth decades of the century. The porcelain decorated at Canton is sometimes regarded as without exception 'export ware', not at all in Chinese taste. Many types painted there, it is true, were obviously made for export (see p. 68), but the 'egg-shell' porcelain of the type just described follows no European model and must be regarded as a creation of the Chinese pottery painter.

Probably painted at Ching-tê Chên and not at Canton, and typical of the reign of Yung Chêng, are the large dishes (662 and 719–1907,† Room 143 : Plate 91) with naturalistically rendered peach sprays. Similar taste is shown in a small dish in the Cope Bequest (646–1903 : Plate 92*a*), with a minutely painted quail. A vase (498–1875, Room 143) of a baluster form typical of the reign of Yung Chêng should be noticed as a good example of the earlier *famille rose*. A saucer (85–1883) in Room 143 dating from the early part of Ch'ien Lung's reign should be noticed for its painting in translucent enamels showing the *famille rose* palette at its best. Similar quality is seen in a pair of lanterns (C. 1433

* *Histoire de la Porcelaine*, Plate viii, Fig. 3.

† This dish was presented to the donor by General Slade, who obtained it in 1860 at the sack of the Summer Palace at Peking.

and 1434–1910) and a bowl (C. 1444–1910) in the Salting Collection, Floor-case 29; the hexagonal lantern in the same case (C. 1435–1910: Plate 93) is a famous example of elaborate piercing, with minutely finished brocaded decoration; and a dish in Room 143 (C. 1091–1917: Plate 90*a*) shows another delicate style of flower-painting, typical of the period.

A form of decoration known as *graviata*,* seen on porcelain of this period, consists of close scrolls or other devices engraved on coloured grounds. Engraving of this kind is seen on a very interesting small vase with the mark of Ch'ien Lung (C. 1461–1910, Salting Collection, Floor-case 29 : Plate 94). Through a crimson enamel is incised a delicate lattice and *ju-i* diaper pattern, over which are painted an iris and other flowers, treated naturalistically but with considerable feeling, in the manner of the early eighteenth-century French and English books on horticulture.† The base and shoulder of the piece are enamelled with foliate scrolls and beading in the European *baroque* style. A smooth, hard-looking yellow enamel is very noticeable here, and this is quite likely to be the 'European yellow' mentioned in the Yung Chêng list (No. 37). The piece is a good instance of the use of European motives as exotic novelties on Imperial porcelain. The same 'European yellow' and foreign style are seen on two other pieces in the Salting Collection, a bottle-shaped vase (C. 1484–1910, Wall-case R 2) where it is combined with gilt decoration over a blue glaze, and on a Buddhist altar-vase bearing the Yung Chêng mark, with the 'wheel of the law' and other designs in relief (C. 1392–1910, Wall-case P 2).

The skill of the later eighteenth-century porcelain painter, not less than the somewhat effeminate taste of the time, is illustrated by a vase in the Salting Collection (C. 1399–1910, Wall-case P 2 : Plate 95*b*) bearing the Ch'ien Lung mark, and delicately painted with flowering branches on a pink ground engraved with scrolls ; and by a pair of very highly finished vases in the same case (C. 1397 and 1398–1910 : Plate 95*a*). In the latter, gold has been used to a greater extent than formerly ; gilding, in fact, now assumes greater

* The term *graviata* is of uncertain origin, and belongs to no European language, though perhaps a corruption of a Portuguese word.

† Compare Appendix A, No. 49.

importance and is repeatedly mentioned in the list of Yung Chêng decorations. When used on porcelain for the Chinese market it was as a rule light and delicate, unlike the heavy, highly burnished gilding fashionable in Europe. A vase in Floor-case 29, Salting Collection (C. 1459–1910 : Plate 92*b*), was described by Dr. Bushell as an example of painting in the style of the *Ku-yüeh hsüan* glass (see p. 60), and a bowl in Room 143 (654–1907 : Plate 90*b*) bears the mark of Yung Chêng in the thick blue enamel commonly found on pieces in this style. A pair of large vases (C. 1379–1910 : Plate 96) in Wall-case N 2 in the Salting Collection are famous examples of the use of a rose-pink ground, in this case a lifeless colour of almost mechanical evenness, with scroll- and fan-shaped panels and scattered chrysanthemums arranged with deliberate lack of symmetry. Somewhat similar scrolls are seen on two dishes (C. 1381 and 1382–1910 : Plate 97*a*) in the same case, with more vigorous decoration on a black ground. The characteristic *famille rose* black (see p. 45) is seen on a vase in Floor-case 29 (C. 1455–1910).

Other coloured grounds sometimes used in the *famille rose* may be seen on specimens in the Salting Collection. The European green mentioned in the Imperial List* is probably the opaque pale-green enamel used on the pair of small vases with the Ch'ien Lung mark (C. 1377 and 1378–1910, Wall-case M 2) and painted with flowers shaded in the European manner. An iron-red ground of fine quality has been used on a vase (C. 1467–1910) in Floor-case 31, with leaf-shaped compartments reserved.

A distinctive type of decoration, related by its style to the Canton group of the *famille rose*, is seen on a plate (1987–1855 : Plate 97*c*) in the wall-case at the west end of Room 143, decorated in overglaze blue with touches of buff. The fine series of ' ruby back ' porcelain in this case includes a pair of octagonal plates (C. 1083 and 1084–1917) showing an opaque pale-blue enamel which first appears with the *famille rose*.

Painting wholly in black line is seen for the first time on the ' egg-shell ' plates and cups of Yung Chêng's reign. Père d'Entrecolles wrote in 1722 of an attempt to use ink for porcelain painting, naturally unsuccessful. The method

* Appendix A, No. 53.

of producing a similar effect, probably with manganese, was evidently soon discovered, as ' painting in ink ' appears a few years later in the Yung Chêng list (No. 40) : it is also mentioned in the *T'ao Lu* as an invention of T'ang Ying. In Room 143 are a cup and saucer and a plate (985–1853 and C. 1088–1917) with decoration mainly in black and gold; a plate (1455–1853 : Plate 98*b*) in the same case bears a finely executed design in black, gold, and red, strongly influenced by European styles of decoration, though perhaps made for Chinese use. In Floor-case 29 in the Salting Collection are a number of fine pieces of this class, such as C. 1445 and 1446–1910, with borders of gold and black scroll-work ; others are in Wall-case P 2. The process was particularly suitable for making the imitations of European engravings commonly seen on export porcelain of the time (see p. 67).

In the latter part of the century much porcelain was decorated in mixed enamels not strictly of the *famille rose*. Opaque and translucent colours are often seen together; Floor-case 31 in the Salting Collection contains several pieces typical in form and decoration of much Ch'ien Lung porcelain. The characteristic vases numbered C. 1463 and 1464–1910 may be specially mentioned.

Amongst the miscellaneous Ch'ien Lung types to be noted are the so-called Peking bowls,* with medallions reserved in ' graviata ' grounds of various colours. Examples are in Room 143, dating, however, from the reign of Tao Kuang (653 and 668–1903, Cope Bequest: Plate 99*b*; and 86–1883). Noteworthy individual pieces in the Salting Collection include the large vase with an opaque green ground reticulated in black and painted in mixed enamels (C. 1386–1910, Wall-case O 2); a bottle-shaped vase of soapstone porcelain with dragons in applied relief painted in enamels, red predominating (C. 1376–1910, Wall-case M 2 : Plate 100); a Ch'ien Lung vase (C. 1375–1910, Wall-case M 2) bearing the Hsüan Tê mark, and carved in relief and coloured green and yellowish-brown in imitation of a bronze; and two large vases with enamel painting in panels

* These bowls were not made at Peking, but sent there, it is said, as a yearly tribute to the emperor, by whom they were presented to European and other visitors.

reserved in an engraved celadon ground and heavily gilded ' handles ' in the form of elephant heads (C. 1465 and 1466–1910, Floor-case 31 : Plate 101). A large dish (C. 1391–1910, Wall-case O 2) has a border of fishes and waterweeds common in the latter part of Ch'ien Lung's reign ; a distinctive red is noticeable, and the same colour appears on a beaker-shaped vase of bronze form with landscapes in brownish-black monochrome (C. 1360–1910, Wall-case K 2). The free use of a thick opaque white on C. 1385–1910 (Wall-case N 2) should be noticed as typical of the period. A form of decoration common on Ch'ien Lung enamelled porcelain shows figures and emblems in high relief strewn inconsequently over a wheel-made form : the vases C. 1255 and 1257–1910 (Plate 102) in Floor-case 27 are examples, dating, however, from the last years of K'ang Hsi. The common practice at this time of using porcelain to imitate other materials is further illustrated by a vase (C. 1393–1910) in Wall-case P 2 in the Salting Collection, completely covered with opaque colours simulating *cloisonné* enamel. A cylindrical bowl with the Yung Chêng mark (682–1907), in Room 143, is painted inside in imitation of reddish-brown wood.

Figures of the Maitreya Buddha and several of the Buddhist Arhats (Plate 103) and of horses, dating from Ch'ien Lung's reign, should be noticed in Wall-cases L 2 to O 2. Near by is a figure of a European lady (C. 1478–1910 : Plate 97*b*) noteworthy as the counterpart of the ' Chinese ' and ' Indians ' of Pillement and other European decorators of the eighteenth century. A similar figure in court dress of the early eighteenth century is in Wall-case H 2 (C. 1320–1910).

For the greater part of the porcelain of the early nineteenth century, Ch'ien Lung themes were repeated ; in particular the ' Peking bowls ' continued to be made in good quality (Plate 99*b*). Several new or revived types, however, are sometimes seen. The boldly painted enamelling on the biscuit in a revival of the *san ts'ai* has already been mentioned (p. 46), and the pale washes of translucent enamels in combination with underglaze blue, typical of a class of Yung Chêng porcelain (p. 51), were revived in a distinct group of wares apparently all dating from the early nineteenth cen-

tury. An example of the latter (C. 1354–1910, Wall-case K 2, Salting Collection) bears a mark *Hsieh-chu chu-jên tsao* (made by the Hsieh Chu master).* An unusually large vase belonging to the same group (3021–1853) with decoration of phoenixes and foliage is in Room 143; another vase in the same case (3022–1853), with foliage of similar character, may perhaps be a Yung Chêng piece. In fact, a considerable part of the Tao Kuang porcelain was made in revived Yung Chêng styles, themselves imitations of Ming shapes and patterns. A rather hard, symmetrical type of design, seen for the first time in this reign, is represented by a dish and wine-cup (799, 800–1883 : Plate 99*c*), from a service made for a prince of Western Tumed (a Mongolian state on the northern borders of China), who married a daughter of the emperor. They are inscribed in Mongolian writing *Baragon Tumed*, the name of the principality.†

A well-known class of nineteenth-century porcelain bears the mark *Shên tê t'ang chih* (made for the hall where virtue is cultivated).* A poem by the Emperor Tao Kuang is inscribed on a piece with this mark in the Hippisley Collection, and the porcelain all appears to date from his reign. Two bowls (70–1883 and C. 293–1918), on which a ground of yellow enamel is prominent, are in Room 143.

* See p. 108. † See p. 110.

6. MISCELLANEOUS PORCELAIN

CONSIDERABLE variations in composition are sometimes found in the later porcelain. The use of *hua shih* in the manufacture of the so-called 'soft paste' or steatitic porcelain has already been mentioned (pages 15 and 37). Next to this the most important of the special bodies was that used for the imitation of a celebrated opaque glass made at the Imperial factory by an artist who assumed the name of *Ku-yüeh hsüan* (Ancient Moon Pavilion). It is stated that this glass pleased the emperor so much that he required T'ang Ying to reproduce it in porcelain. No specimen in the collection can be regarded as an example of this porcelain, which is rare and much sought to-day: the snuff-bottle C. 1701–1910 (Salting Collection) may be noted as an example of a glassy paste. The *Ku-yüeh hsüan* glass has given its name to a delicate style of painting sometimes seen on porcelain of normal composition (see p. 56).

It was on snuff-bottles* and similar small articles that the ingenious inventor of new porcelains expended his skill. These continued to be made in good quality until well into the nineteenth century, and many choice specimens bear the marks of Chia Ch'ing and Tao Kuang. A small group is to be seen in a frame in the Salting room (east end): three of these are illustrated in Plate 104. In Room 143 are several interesting pieces of this class. A snuff-bottle (702–1883 : Plate 104*d*) is an example of the comparatively rare Chinese use of unglazed porcelain : it is signed *Jung Ching tso* (made by Jung Ching); biscuit was also used for a vermilion box (146–1905). Unglazed porcelain is called by the Chinese *fan tz'ŭ* (turned porcelain) suggesting that the ware has been turned, leaving the glaze inside and the body out. A perfect imitation of the appearance of old ivory has been obtained in the incense-stick holder No. 141–1905 and a snuff-bottle (4833–1901: Plate 104*e*). Carved red lacquer is imitated in a snuff-bottle (C. 1049–1917) with the mark of

* The so-called snuff-bottle (*yao p'ing*, medicine bottle) was originally used to contain drugs or aromatics, and continued to be employed for this purpose, though used as well for snuff after the introduction of tobacco.

Chia Ch'ing, and a *ju-i* sceptre (C. 211–1916) is copied from jade.

A method of porcelain decoration distinct from all others is that to which the French have given the name *lac burgautée*, from *burgau*, a popular name for mother-of-pearl. For this, unglazed porcelain was coated with black lacquer, in which were inlaid pieces of thin mother-of-pearl, silver and gold, often very minute. Existing examples apparently all date from the eighteenth century or later. A cap-stand (118–1883 : Plate 105) shows this pretty but rather trivial and monotonous decoration at its best.

7. FUKIEN PORCELAIN

THE only porcelain of importance produced in China during the eighteenth century other than at Ching-tê Chên is the white material made at Tê-hua in the south-eastern province of Fukien. This is the *blanc de Chine* of the French, and has for long been admired in Europe, where it served as a model for the artificial porcelains of St. Cloud, Bow, and Chelsea, as well as for some of the earliest hard paste of Meissen.

The *T'ao Lu* states that porcelain was first made at Tê-hua in the period of the Ming Dynasty. It is as a rule unpainted, and as certain types seem to have been repeated almost without alteration over a long period it is difficult to date it precisely. It seems probable, however, that few specimens in European collections can be ascribed to a period before 1650. Porcelain is still made at Tê-hua, and a missionary who visited the town in 1880 found ' pottery everywhere '.

The *blanc de Chine* is perhaps the most beautiful white porcelain ever made. The author of the *T'ao Lu* complained that the ware is, ' as a rule, thick, though rich and lustrous ', but its thickness is in fact an essential part of its peculiar excellence. The deep soft-looking glaze unites with the body in a distinctive manner quite impossible in a thinner material, and the weight and mass of such a piece as 707–1883 (Room 143) combine with distinguished outline in the making of a fine pottery form. The colour varies from a cold white to a warm ivory or cream colour with occasionally a rosy or pinkish tone.

Buddhist figures seem to have been for long a famous product of the kilns, and the *T'ao Lu* selects them for special mention. Sharpness of modelling is a noteworthy feature of these, and the Tê-hua glaze and body seem to have had the property of vitrifying without thereby becoming so fluid as to lose shape in the process of firing. In the Salting Collection (Floor-case 7) are several examples of the finest quality in modelling. Two figures of Kuan-yin (C. 546 and 548–1910 : Plate 106) and a stately Kuan-ti, of beautiful colour (C. 544–1910 : Plate 107), are also noteworthy for the rare feature of legible signatures, *Ho Chao-tsung* and *I Mo-*

tzŭ (see p. 109). The first-named occurs also on several similar Buddhist figures in the Henry Borel Collection.* Signatures or other impressed marks in seal characters are not uncommon, but the thick glaze has generally made them illegible. Two smaller figures of Bôdhidharma and of a Buddhist monk (C. 545 and 547–1910 : Plate 108) are also modelled with great vivacity. In the same case should be noticed a vase, of unusual size and perhaps of seventeenth-century date, with a coiled dragon vigorously modelled in full relief (C. 556–1910), and a cylindrical wine-pot similarly decorated (C. 558–1910 : Plate 109*f*).

Less rare and costly than these, but very attractive, are some smaller pieces in a case in Room 143. The commonest and very distinctive form is a conical shallow cup of oval outline, seen at its simplest in No. 4750–1901. Many of these cups are decorated in relief with the applied *Prunus* spray, so familiar on Bow and other European porcelain, as on a cup from the Aston Bequest (C. 1041–1917), a stem-cup (1678–1876 : Plate 109*b*), and a bowl with a fine eighteenth-century French silver-gilt mount in the Jones Collection (No. 183, Room 67). Among the cups may be mentioned that with double walls pierced with a bold design of foliage and flowers (3373–1853 : Plate 109*c*), and an eight-lobed cup from the Aston Bequest (C. 1042–1917 : Plate 109*a*), of exquisite form and quality. Others are copied from libation cups in carved rhinoceros horn (3355–1853 : Plate 109*e*), or from bronze tripod wine-cups (706–1883). An incense-burner of this porcelain is preserved in the Treasury of St. Mark's at Venice, and by a mistaken tradition is said to have been brought from China in the thirteenth century by Marco Polo (1254–1324). A specimen in this case (4749–1901) closely resembles that at Venice, and others similar are not uncommon.† Designs engraved under the glaze are sometimes seen, and the large vase from the H. L. Florence Bequest (C. 1296–1917) is interesting on

* See *Oude Kunst*, vol. ii, pp. 281, 291–292 ; and *L'Art Flamand et Hollandais*, vol. v, pp. 66–67.

† This piece, like the elephant (4822–1901) in the same case, was at one time regarded as a specimen of the hard-paste porcelain of Plymouth and was so illustrated in the earlier Catalogues of the Museum of Practical Geology (Jermyn Street).

this account. Fine engraving occurs also on the cup numbered 32–1883. Several pieces are engraved, apparently after glazing, with poems or inscriptions in the archaic Chinese cursive characters known as ' grass text '. This writing is deciphered with great difficulty, even by Chinese scholars. Legends in ' grass text ' occur on the large cup numbered 707–1883 (Plate 109*g*), and on the eight-lobed cup mentioned above (C. 1042–1917). The modelled animals in this case are of much interest, and include a crane (No. 1453–1853), an elephant (4822–1901), a lion with incense-stick holder (704–1883) and a small horse of a not uncommon type (3357–1853). A figure of Kuan-yin (C. 764–1917) is remarkable for its colour. The small seal surmounted by a lion is interesting from the fact that similar pieces were found in Irish bogs and erroneously ascribed to Roman or even earlier times.

The porcelain of Tê-hua was largely shipped to Europe from Amoy, and Western collections contain many pieces in forms suggested by European objects in silver (such as the shallow bleeding bowls with flat handles) and in other materials. In the case in Room 143 is a jug of a shape copied from German or Fulham stoneware (C. 219–1923: Plate 109*d*), and the resemblance led to its mistaken identification with a kind of porcelain said to have been made by John Dwight of Fulham in the late seventeenth century. By another erroneous attribution the type was believed to represent the earliest experimental porcelain of Tschirnhausen of Dresden.

Père d'Entrecolles stated that the porcelain of Fukien was never coloured, but a Chinese work published in 1877 speaks, disparagingly, of enamelled specimens. Three pieces with painting, probably Chinese, are exhibited with the plain white wares in Room 143 (Plate 109*d*). Traces of gilding are also sometimes seen. Much imported *blanc de Chine* was enamelled in Germany and Holland and elsewhere, and two pieces of this class are exhibited with the other wares with decoration added in Europe.

8. PORCELAIN MADE FOR EXPORTATION

CHINESE porcelain has always found a ready market in foreign countries. It has already been mentioned that numerous fragments of Chinese wares, of the character of porcelain, were found in excavations at Samarra, establishing the existence of an export trade as early as the ninth century; and articles of pottery, as well as silks and other goods, were undoubtedly sent through Turkestan to Persia and the Near East by overland trade routes as early as the time of the Han Dynasty. The overland route to Burma was also of great antiquity. By sea, Chinese and Arab vessels conveyed the popular celadons to Malaysia and India, and to East Africa, in the time of the Sung and Yüan Dynasties. At a later period blue-and-white porcelain was equally in demand, and Père d'Entrecolles, writing in 1712, stated that little else was then taken to Europe. By the eighteenth century the trade, which had been in the hands of the Portuguese and Dutch, was to a large extent shared by the English East India Company, and the 'China tea' which had begun to be brought to Europe in the latter part of the seventeenth century was often accompanied by tea-pots and tea-cups of Chinese porcelain. Spanish, French, Danish and Swedish East India Companies also shared in this trade. It was a common practice for wares to be named after their places of shipment or distribution. 'Nanking China' and 'Batavian' wares are instances already mentioned; and most of the goods brought from the Far East, and even the Chinese themselves, were 'Indian', from the familiar name of the trading companies.

Much that was exported was doubtless not specially ordered and would equally well have served the Chinese market, and for this reason it is impossible to distinguish sharply between porcelain made for export and that intended for Chinese use. On the other hand we know from the first letter of Père d'Entrecolles that orders were sometimes given by the European merchants for porcelain 'often bizarre and difficult to manufacture successfully'. There are certain well-known types which are obviously export porcelain, such as the sets of vases for the mantelpiece, the *garni-*

tures de cheminée mentioned on p. 35.* These are often equal in quality and workmanship to the finest wares made for Chinese use, and have been described in previous chapters. Cups with saucers may be assumed to have been made for export, as the Chinese tea- or wine-cup, which is usually without a handle, is not provided with a saucer. Similarly, plates with wide flat rims for condiments were probably made at first for the European market. It was the practice of the European merchants to supply the potters with examples, either of actual wares often of European manufacture or in the form of engravings or drawings to be copied as decoration.† Two plates in the collection (Room 143, Nos. C. 120 and 121–1923 : Plate 110*d*) both bear specimen borders in European style, numbered for reference with arabic numerals, as well as blank shields and specimen monograms for use in executing orders for the armorial china so popular in Europe in the eighteenth century. These plates bear the mark SYNGCHONG, with the initials FM and ESH respectively, in European characters in black, probably the name of the Chinese decorator or agent.

Two blue-and-white dishes in the Salting Collection (C. 781 and 782–1910, Wall-case F 1 : Plate 111*d*) bear a design of a group of Europeans in a concert, apparently copied from an engraving. European inscriptions, much garbled, occur on some cups and saucers in the same case (C. 777 and 780–1910 : Plate 111*a* and *c*) ; on one saucer is inscribed GARDES VOES DE LA SIJRENE, with a painting of a European ship and rocks ; on the other the cup is painted with an enthroned European king and queen, with kneeling figures and the words L'EMPIRE DE LA VERLU, EST ETABLY JUSQ' AU BOUT DE L'UNIVE.‡ A blue-and-white plate (C. 1358–1924) in Room 143 depicts an incident in the riots

* A set of five vases (*wu shê*) somewhat resembling the European *garniture* was, however, made for Chinese use (see Appendix B, p. 81).

† Some plates are known on which the Chinese porcelain painter has copied, as part of the decoration, the European colour-names which had been added for his guidance on a specimen print or drawing. See Monkhouse, *Chinese Porcelain*, p. 139 and Fig. 47.

‡ These are sometimes called Keyser cups after the name of a Dutch envoy, Jacob de Keyser, who visited Peking in 1655. The date is, however, too early for the porcelain.

at Rotterdam in 1690, copied from a Dutch medal struck in connexion with the event. Another blue-and-white plate, with figures and trees, in an adjacent case (C. 663–1917), was also copied from a Dutch example.

Many pieces with decoration obviously derived from European sources are in Room 143. Juno and her peacock appear on a number of pieces, perhaps belonging to a large service: a tea-pot (C. 812–1917), a plate (3889–1853), and a cup and saucer (C. 814–1917) all bear this subject, copied almost line for line from engravings, in the black colour used for the 'painting in ink' mentioned on page 57. Juno also appears on another plate (C. 171–1913) in a car drawn by two peacocks, with clouds and rainbow. The Chinese hand is amusingly betrayed in the plate with Perseus and Andromeda (No. 4826–1901 : Plate 112*b*), in the cup and saucer with Neptune, Nereids and Tritons (C. 39–1909), and in the copies of designs in the style of Boucher or Watteau (C. 42–1909 and C. 770–1917). A plaque copied from a Dutch engraving shows an allegorical composition commemorating a wedding, and has the interest of an exact date: 25 May 1741* (C. 572–1925 : Plate 113*b*). A plate (C. 427–1920 : Plate 113*a*), with part of a Dutch inscription, is one of a set with a rhyme relating to a venture of John Law, the financier responsible for the 'Mississippi Bubble' in the early eighteenth century. A plate with a design of parrots (680–1907) was also copied from a European, probably Dutch, original; and a cup and saucer with a design of a dog and a parrot (642–1903 : Plate 98*a*) is similarly of Western origin. A Chinese design is combined with subjects of European origin in two plates in the Salting Collection (C. 1417 and 1418–1910, Wall-case Q 2) on which border-panels of dogs and sheep and other subjects probably copied from French engravings surround the familiar paeony and birds of the *famille rose*.

To the 'export' class belongs the so-called Jesuit china. Père d'Entrecolles mentions a plate painted with the Crucifixion with the Virgin and St. John, apparently made for Japanese Christians, and the not uncommon Chinese porce-

* Similar plates in the British Museum and elsewhere are painted with coats of arms in the shields at the top of the columns. The design was evidently a stock pattern.

lain with Christian subjects has sometimes been ascribed, without much reason, to the influence of the Jesuit missionaries in China in the seventeenth and eighteenth centuries. Two Jesuit priests, Père Attiret and Père Castiglione, became attached as painters to the Imperial Court in the early eighteenth century, and endeavoured without success to impart to the Chinese European principles of representational painting. The 'Jesuit china' was, however, more probably copied from designs supplied by the merchants, in the same way as much else with European subjects. A well-known specimen of this class is a tea-pot in the Schreiber Collection (No. 819, Room 139) painted with the Crucifixion, obviously by a Chinese hand, and inscribed on the base *Allen Lowestoft*, the name of the manager of the Lowestoft factory. It was at one time supposed on account of this inscription (presumably a later addition) that the piece was decorated and even made at Lowestoft.* Similar tea-pots, without the inscription, are, however, known: an example was in the Bushell Collection.† Amongst other examples of this class in Room 143 may be mentioned plates with the Baptism in Jordan (C. 170–1913 : Plate 112*a*) and the Finding of Moses (4824–1901) and a covered cup and saucer with the Resurrection of Christ (4829–1901).

Much porcelain was painted, at first at Ching-tê Chên and later at Canton, with European armorial bearings, and precise dates may often be assigned to this. Bills of lading for services for Peers and Okeover, addressed from Canton in 1731 and 1743, are in the British Museum. A cup and saucer in Room 143 (3719–1901 : Plate 110*b*), painted with the arms of the reigning families of Holland and England, was made to commemorate the marriage in 1734 of William IV, Prince of Orange, and Anne, daughter of George II. Another cup and saucer (645–1907 : Plate 110*a*) bears the arms of Holland with the motto and cipher of the Dutch East India Company, and the date 1728. The arms of Amsterdam are painted on a plate in the Salting Collection (C. 1476–1910, Wall-case R 2). A plate (C. 1462–1924 :

* The large class of Chinese porcelain with European floral and armorial designs was also similarly attributed to Lowestoft.

† Illustrated in Monkhouse, *History and Description of Chinese Porcelain* (Fig. 46).

Plate 110*e*), with a border apparently taken from just such a stock specimen as that mentioned above, bears the arms of Colonel John Chadwick (b. 1720, d. 1800), and is inscribed on the back *Canton in China 24th Jany. 1791*. In connexion with the armorial porcelain may be mentioned two cups and saucers in the Salting Collection (C. 1437 and 1438–1910), with paintings of European heralds or trumpeters (Case 29).

The passage to and fro of decorative themes is illustrated by several pieces of blue-and-white porcelain in Room 143. Floral designs adapted from Chinese originals were used in England for transfer-printed porcelain, and specimens of the latter were then sent to China to be reproduced. A plate in Room 143 (C. 594–1924) is an example of a Chinese copy of an English transfer-printed original, probably of Worcester or Salopian porcelain *; and a dish (402–1903) has apparently been copied from an English version of the familiar Chinese lake-scene. Similarly, the painting on the cups and saucers in an adjacent case (C. 7–1916 and C. 40, 41–1909), with Chinese figures and flowers in enamel colours, were copied from Lowestoft decoration, itself an imitation of the Chinese. The pair of bottles painted in blue (C. 783 and 784–1910, Wall-case F 1) may well have been copied from a Dutch (Delft) example, copied from an earlier Chinese model. The mark they bear, resembling a European G, was probably that of the merchant to whose order they were made (see p. 112). An instance of the employment in China of the European *chinoiserie* is furnished by a pair of plates in the Salting Collection (C. 1469 and 1470–1910, Floor-case 31 : Plate 114) on which a design of the kind invented by Pillement or Boucher appears to have been copied, together with such *baroque* motives as the shell and plumed palmette.

Actual specimens of European wares seem to have been sent to be copied, for both form and decoration. Meissen porcelain, with landscapes and feathery scroll borders of the Heroldt period, served as a model for cups and saucers and a plate in Room 143 (C. 210–1918 ; C. 543, 544, and 545–1914). The characteristic lustre pigment used at Meissen

* In Room 140, with the English porcelain, are Worcester and Salopian pieces of this pattern, as well as a Salopian plate with printed decoration and an exact Chinese copy (3716 and 3717–1901).

in this period is replaced on the plate by a strange-looking brown colour. On a cup and saucer (3390–1901), decorated in red and blue, the Chinese copyist has included the Meissen mark of the crossed swords, and a *trembleuse* cup and saucer (C. 656–1920) is similarly provided with the mark of the St. Cloud specimen from which it was copied. A cup and saucer painted with an English mansion in a wide 'jewelled' border of the type first used as Sèvres, and another, with floral garlands, are further specimens inspired by European porcelain. The forms of European wares appear in the jugs copied from stoneware mentioned in connexion with the *blanc de Chine* (p. 64). Several mugs of typically English form will be noticed, having twig handles with leaf terminations. A blue-and-white jug in Room 143 (372–1903) is apparently imitated from a German *faïence* original, and the painting on this is a further instance of a design of Chinese origin repeated in China through a European medium. The substantial character of their earthenware originals is evident in copies of French plates, probably from Moustiers and Strasburg (C. 747–1921, C. 772–1917). A helmet-shaped ewer in Room 143 (500–1875, *famille rose*) and a large shell-shaped dish in the Salting Collection (C. 1473–1910: Plate 115*b*) were perhaps imitated from examples of Rouen *faïence*, though these were themselves derived from silver originals. Silver forms occur frequently. A blue-and-white sugar-caster in the Salting Collection (C. 772–1910: Plate 111*b*), and a salt-cellar (170–1893) and a candlestick (550–1897) in Room 143, were probably copied from Dutch or English models in silver or brass. The form of the late seventeenth-century silver 'Monteith' punch bowl is copied in a blue-and-white bowl (564–1907, Room 143). A pierced basket in Room 143 (335*e*–1898 : Plate 110*c*) and a hot-water plate (2912–1901) were also imitated from models in silver or Sheffield plate. The former was part of a service made for the use of the Honourable East India Company at Fort St. George, Madras, towards the end of the eighteenth century, and bears their arms. Glass forms were sometimes used, as in the four-sided bottle with narrow neck, such as 373–1903 in the case of 'transitional'* blue-and-white, copied from a Dutch example. In the same case is a mug or flagon of

* See p. 32.

German form (C. 1874–1921). A large box and cover in the Salting Collection (C. 1027–1910 : Plate 115*a*) is apparently imitated from a European leather-covered wooden box, and is painted with sailing ships and with hunting and other scenes of European life. Punch-bowls with English hunting-scenes are not uncommon.

The Japanese porcelains, though of comparatively late development, seem to have quickly found a market in Europe, and the delicately painted early 'Imari' wares named after the potter Kakiemon and much copied at Meissen, Chantilly, Bow, Chelsea and Worcester, as well as the later 'brocaded' types, were eagerly purchased. This porcelain, though shipped at Imari, was actually made at Arita in the province of Hizen. Much Chinese porcelain was made in imitation of these wares, perhaps to the order of the European merchants. Japanese wares and Chinese copies are exhibited side by side in Wall-cases S 2 to U 2 in the Salting Collection. The Chinese versions of the Kakiemon types, with slight decoration in brilliant tones of red, blue, and turquoise green, are represented by a deep saucer-dish in Room 143 (2869–1901). The 'brocaded' type of Imari, so popular in Europe but not at all in Japanese taste, was also much imitated, as in a dish in the Salting Collection (C. 1474–1910 : Plate 118). Another Japanese type is represented by a gourd-shaped bottle (C. 1501–1910, Salting Collection : Plate 119). In general the Japanese wares are distinctly inferior, technically, to the Chinese copies. The latter are thinner and have a cleaner glaze, free from the minute pitting, due to bubbles, which gives the Japanese wares a muslin-like surface. The original Kakiemon wares are as a rule whiter than the slightly greenish Chinese porcelain, though on the other hand the brocaded 'Imari' is often distinctly grey.

A familiar 'export' type is that known in England as Mandarin porcelain, from the usual designs of Chinese in official dress. This class to a large extent replaced, in the trade of the second half of the eighteenth century, the red and blue 'Imari' types of the earlier period. A vase (C. 85–1912 : Plate 99*a*) and other examples in the Dumergue Bequest in Room 143 show the distinctive scrollwork, crowded decoration, and naïvely discordant colouring

typical of this class, in which underglaze blue is combined with iron-red and rose pink.

Much eighteenth-century Chinese porcelain was imported 'in the white' to receive its decoration in Europe. In England, not only the porcelain factories but independent enamellers, such as William Duesbury and John Giles, decorated porcelain of all kinds, and in Germany, earlier in the century, *chambrelans*, or *Hausmaler* as they are now called: Ignaz Bottengruber, Johann Preussler, J. F. Metsch, and many others were similarly engaged. A plate (C. 112–1911) and a vase (1468–1852) are specimens of the so-called 'clobbered china', with crude enamelling over designs in underglaze blue. Two cups and a saucer (444 and 445–1869) and a plate (C. 841–1920), probably by Johann Preussler of Breslau (b. 1673, d. 1748), are examples of the better kind of German *Hausmalerei*. The painting in thick gold on a Fukien jug (C. 403–1920) resembles a certain decoration found on early Meissen porcelain.* In Room 143 are also exhibited examples of Chinese porcelain (307–1895 and 7343–1861), blue-painted, with dead-leaf brown exterior, engraved in Germany on the lapidary's or glass-cutter's wheel in the manner of some of the early eighteenth-century stoneware of Johann Böttger.

The wares made for export to Persia and the Nearer East were chiefly blue-and-white,† though powdered-blue and blue-glazed porcelains were also popular. They are often distinguishable by the presence of Arabic script, or by their forms, such as the narrow-necked sprinklers for rose-water (1675a–1876 and 775–1888: Plate 117) in Room 143. Another ewer (1581–1876) of attractive form, with flattened sides, is in a case of blue-and-white in the same room. Examples of Persian shapes in drinking-bottles, and of the *narghili* bowls (hookah bases) adapted from them, may be seen amongst the Ming blue-and-white porcelain in Room 143. The combination of blue painting with bands of

* See Gustav E. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*, vol. i, pp. 149–151.

† The large quantity and at first sight native appearance of the decoration of the imported Chinese porcelain found in Persia and India have sometimes led to its attribution to local manufactures. It is improbable, however, that true kaolinic porcelain of Chinese type was ever manufactured in those countries.

golden brown ('Nanking yellow') seems to have been especially popular in Persia.

The trade with India was in the eighteenth century at first largely in blue-and-white porcelain, in the form of rice-dishes and the like, and large collections of these have been formed at various places in India.* A large blue-and-white dish (1714–1876) in Room 143 is typical of many found at Bijapur and elsewhere. Other Indian export types are represented by an enamel-painted saucer-dish (C. 12–1910) with an inscription in Arabic, found at Golconda Fort; a dish painted with an elephant and rider and a floral pattern in opaque white (C. 695–1920); and the large vase with painting in slip over a blue glaze, mentioned on p. 25, all in Room 143.

Central Asia and Tibet have always provided a market for Chinese wares, especially in the days of the trans-Continental caravan routes. A dish in the Salting Collection (C. 1352–1910, Wall-case K 2 : Plate 120*a*) with an inscription in Tibetan, and a Lamaist holy water vessel (C. 499–1910), copying Tibetan metal work, in Wall-case T, Salting Collection, are instances of porcelain which can be definitely associated with this trade.

Siam and Farther India were also from early times closely associated with Chinese trade. As already mentioned, Martaban in Burma gave its name to the celadons exported to India and the Nearer East. Potteries at Sawankhalok in Siam, perhaps started by Chinese immigrants, themselves made celadons of good quality in late medieval times. By the eighteenth century, however, the wares imported were chiefly coarse enamelled porcelain of the type of 8–1883 I.S. (Plate 120*b*), a vase painted with Buddhist subjects, exhibited in the Indian Section of the Museum.

* See E. H. Hunt, *Old Hyderabad China*, Bombay, 1916.

Appendix A

LIST OF DECORATIONS USED ON IMPERIAL PORCELAIN BETWEEN 1729 AND 1732.

COMPILED BY HSIEH MIN, GOVERNOR OF THE PROVINCE OF KIANGSI.

1 *Glazes of the Ta Kuan period on an iron body, including moon white, pale blue (or green), and deep green.*

The wares here referred to are the so-called *Kuan* ware of the Sung Dynasty, named after the period (1107–1110) when it was first made, at Kai-fêng Fu, in the province of Honan. The name *kuan yao* (Imperial or Official ware) is also applied to Imperial porcelains of all classes. The 'iron' and 'copper' bodies mentioned in this and the following items are the ferruginous pastes which fired to a reddish colour (see pages 18 and 24). The moon white or *clair-de-lune* of the Sung *Kuan* is distinct from the pale cobalt glaze over a white body of No. 18. It should be noted that the word *ch'ing* may mean either green or blue.

2 *Ko yao glazes with iron body, including millet colour and pale blue (or green), copied from ancient pieces sent from the Imperial palace.*

Ko yao (elder brother's ware) was a crackled porcelain made by the elder of two brothers named Chang, who worked in Sung times at Lung-ch'üan in the province of Che-kiang. See pages 14, 18 and 28.

3 *Ju glazes, without crackle, on a copper body, copied from specimens of the Sung Dynasty.*

The type made at Ju Chou has been identified by Mr. George Eumorfopoulos* with the pale blue (*ying ch'ing*) wares, represented by several bowls in the Museum collection of Sung porcelain.

4 *Ju glaze with fish-roe crackle on a copper body, copied from a specimen of the Sung Dynasty sent from the palace.*

5 *White Ting glazes: only the fên Ting is copied, not the t'u Ting.*

The *fên* (flour) Ting was the finer porcellanous variety of the ware made at Ting Chou. See pages 8 and 16.

* *Transactions of the Oriental Ceramic Society*, 1922–1923, p. 24.

6 *Chün glazes, of nine varieties.*
These were wares made at Chün Chou. See page 24.

7 *Reproductions of the copper-red of Hsüan Tê porcelain—the fresh red and precious-stone red.*
See pages 20 and 39.

8 *Reproductions of the blue of Hsüan Tê porcelain: the glaze is deep and reddish and has orange-peel markings and palm eyes.*
See page 24. The markings and 'palm eyes' were due to bubbles in the glaze. A similar effect was called 'chicken-skin'.

9 *Reproductions of coloured glazes of the Imperial factory: eel-skin yellow, snake-skin green, and spotted yellow.*
These were glazes of the previous reign, and inventions of Ts'ang Ying-hsüan. See pages 26, 28 and 42.

10 *Lung-ch'üan glazes, pale and dark.*
A famous variety of celadon made in Sung times. See No. 2 above.

11 *Tung Ch'ing glazes, pale and dark.*
These are mentioned in the *T'ao Lu* as varieties of celadon. The green of Lung-ch'üan is there stated, apparently by way of distinction, to be bluish, and on this account the *Tung ch'ing* is generally regarded as akin to the brownish so-called Northern Chinese celadon.

12 *Reproductions of the Sung millet-coloured glaze.*
See page 28.

13 *Reproductions of the Sung pale green (or blue) glaze.*

14 *Reproduction of oil-green glaze, copied from old transmutation ware with brilliant colour broken by variegated passages.*
Transmutation effects of this kind were seen in the Chün and *Kuan* wares. See page 24.

15 *The Chün glaze of the muffle-kiln. The colour is between that of the Canton pottery and the enamelled Yi-hsing ware, and in the markings and changing hues of its flowing glaze it surpasses them.*
See page 30. These Kuang-tung (Canton) and Yi-hsing wares were stonewares with glazes resembling the Chün, and at times apparently imitating it. See also Nos. 16 and 17 below.

16 *Ou's glazes, with red and blue markings.*
Imitations of the Chün were made in Ming times at Yi-hsing in Kiang-su by a potter named Ou.

17 *Blue mottled glazes copying the Kuang-yao.*
This was the Canton stoneware mentioned in No. 15 above, made at Yang Chiang in the south of the province of Kuang-tung.

18 *Moon-white glazes, somewhat resembling the Ta Kuan glaze, but the body of the ware is white: two shades, pale and dark.*
Probably the pale lavender (*clair-de-lune*) glazes mentioned on page 24; but the name was also applied in T'ang Ying's time to a pale opaque green, a faintly tinted arsenic white.

19 *Reproductions of the ruby red of the Hsüan Tê period: decorations of three fishes, three fruits, three funguses, and the Five Blessings.*
Painting in copper-red; see page 39, and Appendix B, pages 90, 95 and 96.

20 *Ruby red on Lung-ch'üan.*
See page 39.

21 *Turquoise* glazes, copying three varieties—pure turquoise, blue-flecked, and gold-flecked.*
See page 26. The last-named variety has not yet been identified.

22 *Soufflé red glazes.*
See page 21.

23 *Soufflé blue glazes.*
The powdered blue. See page 25.

24 *Copies of Yung Lo porcelain: egg-shell, plain white, and with engraved and embossed designs.*
See page 12.

25 *Copies of Wan Li and Chêng Tê porcelain enamelled in the five colours.*
See page 47.

26 *Copies of Ch'êng Hua porcelain enamelled in the five colours.*
See pages 47 and 51.

27 *Porcelain with decoration in Hsüan Tê style in a yellow ground.*
Probably the type with blue painting combined with a yellow enamel mentioned on page 38.

* *Fei ts'ui*, kingfisher blue.

28 *Cloisonné blue, the result of recent experiments. Compared with the purplish blue* [of No. 8] *it is deeper and more brilliant and has no orange-peel markings or palm eyes.*

29 *Copies of European wares, and vessels decorated with coloured pictures in European style.*

30 *Copies of wares with incised green decoration in a yellow ground.*
See page 42.

31 *Reproductions of yellow-glazed wares: plain, and with engraved designs.*
See page 28.

32 *Reproductions of purplish-brown glazes: plain, and with engraved designs.*
See page 27.

33 *Porcelain with engraved designs.*

34 *Porcelain with embossed designs.*

35 *Painted red decoration.*
The words used here (*mo hung*) are said to refer specifically to an iron-red ground laid on with a brush. See page 29.

36 *Red decoration.*
The words used (*tsʻai hung*) are said to refer to red painting on a white ground. See page 50.

37 *Porcelain in yellow in the European style.*
See page 55.

38 *Purple-brown in the European style.*
Foreign purple is mentioned by the *Tʻao Lu* amongst Tʻang Ying's achievements, but the colour has not been identified.

39 *Silvered porcelain.*
A silvered ground for panelled decoration is seen in a *famille rose* plate in the Salting Collection (C. 1481–1910, Wall-case R 2). Silvered decoration is claimed in the *Tʻao Lu* as an invention of Tʻang Ying, but silvered decoration on dead-leaf brown (see p. 19) is mentioned by Père d'Entrecolles, writing in 1722, before the appointment of Tʻang Ying.

40 *Porcelain painted in ink.*
See page 56.

41 *Reproductions of pure white porcelain of the reign of Hsüan Tê.*

42 *Copies of Chia Ching wares painted in blue.*

This was a dark blue tinged with violet, and famous for its depth and brilliance. The mark of Chia Ching occurs on some eighteenth-century pieces in the Salting Collection (such as a vase, C. 800–1910, in Wall-case H 1), but it is by no means certain that the mark always implies an attempt to imitate the peculiar blue of the reign.

43 *Copies of Ch'êng Hua wares painted in pale blue.*

The mark of Ch'êng Hua occurs on many K'ang Hsi pieces of blue-and-white porcelain in the Salting Collection. The frequent occurrence of this and other Ming marks on blue-and-white porcelain, now known to date from the eighteenth century, caused it at one time to be indiscriminately assigned to the Ming period.

44 *Millet-coloured glazes, pale and dark, differing from the Sung millet colour.*

See page 28, and Nos. 2 and 12 above.

45 *Porcelain decorated in underglaze red, both alone and in combination with blue.*

See page 39.

46 *Reproductions of golden-brown glazes, in reddish and yellowish varieties.*

See page 19.

47 *Porcelain with yellow glaze painted with enamel colours: a recent invention.*

48 *Reproductions of green-glazed porcelain, plain, and with engraved designs.*

See page 27.

49 *Porcelain painted in colours in European style. In the new copies of the Western style of painting in enamels the landscapes and figure scenes, the flowering plants and birds are without exception of supernatural beauty and finish.*

See page 55.

50 *Porcelain with embossed ornament, in combination with all kinds of coloured glazes.*

The term used here (*kung-hua*) refers to designs in greater relief than those of No. 34.

51 *Porcelain enamelled in European red colour.*

This is the crimson of the *famille rose*.

52 *Reproductions of the black glaze, including those decorated with white designs and those with gilding.*

See page 19. There is no specimen in the collection showing the ' mirror black ' with white decoration.

53 *Porcelain decorated with European green colour.*

See page 56.

54 *Black porcelain decorated in European style.*

55 *Gilt porcelain, copying the Japanese.*

56 *Porcelain with gilded designs, copying the Japanese.*

57 *Porcelain with silvered designs, copying the Japanese.*

58 *Large jars with glazes of the Imperial factory: eel-skin yellow, cucumber green, and mottled green and yellow.*

This item resembles No. 9, but has ' mottled green and yellow ' for ' spotted yellow '. See pages 27, 28 and 42.

Appendix B

PORCELAIN FORMS AND SUBJECTS OF DECORATION

THE Chinese have at all times fashioned their pottery to a great extent in the forms of ancient bronze vessels. In the reign of K'ang Hsi, however, true pottery forms, made on the wheel, were much in evidence, whilst archaizing tendencies in the reigns of his son and grandson made the bronze forms again especially fashionable. In addition to these, many shapes were derived from fruits (Plate 17*c*) or other natural objects, or were purely fanciful.

The wheel-made bottle- and vase-forms naturally show innumerable variations. The common *rouleau* or club-shaped vase (Chinese, *chih ch'ui p'ing*, paper-beater vase ; or a smaller type, *yu ch'ui p'ing*, oil-beater vase), while sometimes hard and precise, often shows a subtle beauty of curve and proportion (Plates 49, 65, and 66). The slender-necked bottles of the reign of K'ang Hsi (Plate 22) gave place later in the century to a wider-necked type (Plate 100) : the form with a swelling at the mouth (Plate 15*b*) is known as ' garlic-shaped '. Vases with slender necks were used to hold flowering tree-branches, and one type of long-necked bottle, tapering to a very narrow opening, was made in imitation of the perfume sprinklers familiar in Persian pottery. A graceful and popular form, imitated from a Ming type (Plates 5 and 14), was called *mei p'ing* from its suitability for holding a spray of plum-blossom (*mei*). Gourd-shaped bottles (Plates 41, 46, and 50) were built up from portions separately thrown on the wheel. The baluster-shaped vases were made in a great variety of forms : that shown in Plate 72 is often known as *yen yen* (beautiful), though the name is perhaps no more than a trader's term of commendation. The so-called *kuan-yin* vase is represented by an example in Floor-case 18 (C. 1287–1910). The covered wine-jar or *potiche* of K'ang Hsi's reign (C. 858–1910, Floor-case 14) sometimes approaches a stately form common in late Ming times, but is subtly different from it in the curves of shoulder and foot : a vessel of this form is often called

a *tsun*, the name of a ritual wine vessel of bronze (see below). The oviform 'prunus vases' or 'ginger-jars' (Plate 21), often incorrectly called 'hawthorn' jars, were used to convey New Year's gifts, generally of tea or preserved fruits. Small cylindrical vases held writing brushes, large ones arrows. A large arrow-stand, of square section with detached porcelain pedestal, is in Room 143 (*famille verte*, 788–1883). Lanterns, for hanging, are well represented in the Salting Collection by several exceedingly thin-walled or pierced specimens (Plates 78, 86, and 93). A set of five vases (*wu shê*), used in the Chinese reception hall, consisted of a central small-mouthed vase, with a covered jar and a beaker on each side of it, differing from the *garniture* made for export, which included three covered vases.

Very large bowls, such as a pair in Room 143 with orange-skin glaze and decoration in relief (871 and 871*a*–1892), were used for growing water-lilies or for ornamental fish (Plate 48). Fish-bowls were in fact an important part of the Imperial Palace porcelain, and the large size of the pieces ordered for the court often made their firing a matter of extreme difficulty. Bowls were also used for bulb growing, and flower-pots, often square or polygonal and provided with saucers, were also made of porcelain. Smaller bowls were in common use for rice and soups; cups for wine and tea were usually of shallow conical form, and, as a rule, without handles, though Chinese specimens with them are known, dating from the T'ang Dynasty. Covered bowls, of the form of that on Plate 43*f*, were used for infusing tea, the cover when slightly tilted allowing the tea to flow out, but holding back the leaves. The Chinese dish was usually saucer-shaped, without a rim. The large dishes such as that shown in Plate 91 are said to have been used in the Imperial palace as a receptacle for the heap of fragrant fruits customarily placed upon a side-table.

The Chinese ritual vessels of bronze were largely imitated, and in a long list of porcelain forms current in his time the author of the *T'ao Shuo* (1774)* gives the names of the ancient bronze shapes *tsun*, *lei*, *yi*, *ting*, *yu*, and *chüeh*. Exact copies in porcelain of typical specimens of these are not included in the collection of later porcelain,

* Bushell's translation, p. 3.

except in the case of the *ting*, a common form of which is seen in Plate 34 (see also below), and a libation cup (*chüeh*) in Fukien porcelain in Room 143 (706–1883). The word *tsun*, moreover, means no more than a vessel for wine, and does not imply a specific form. Another bronze form, the *ku*, a beaker with contracted waist, is very commonly seen in porcelain, as in the fine 'turquoise' specimen in Wall-case R (C. 461–1910). Bronze forms were naturally adopted for the porcelain altar-set of five pieces (Plate 34), consisting of a tripod incense-burner (*ting*, originally a cauldron for sacrifices), a pair of pricket-candlesticks, and a pair of beakers or other vases, varied with the seasons. A smaller altar-set comprised a stem-cup for flowers and a pair of holders for incense- or joss-sticks* in the form of lions (C. 1058 and 1059–1910, Wall-case T 1) or of cranes (1453–1853 in Fukien porcelain, Room 143). Bronze shapes were copied in libation cups such as C. 1062, 1063, 1151–1910 (Cases T1 and Y1), and in the models of bells in white porcelain in Floor-case 7 (C. 555 and 557–1910). A favourite traditional form in Fukien porcelain was the carved rhinoceros-horn cup (Plate 109*e*). A blue-painted vase with dragon handles (Plate 44) was probably copied from a specimen dating from the T'ang Dynasty, made at a time when Chinese civilization was in contact with Hellenistic influences, and it has been suggested that the form was ultimately derived from the Greek amphora.† The flat-sided vase (Plate 17*d*), sometimes known as a pilgrim's bottle, is to the Chinese also known as *pao yüeh p'ing* (full-moon vase).

The four-sided vases (Plates 63 and 67) should be mentioned as examples of the difficult process of building porcelain vessels from flat slabs or 'bats' of clay.‡

Articles for the scholar's table provided the potter with many opportunities for the creation of fanciful forms. These included water-pots (Plate 54), water-droppers, and palettes or slabs for the preparation of ink, seals and boxes

* Joss, a pidgin-English word, is apparently a corruption of the Portuguese *dios*.

† A T'ang specimen is in Room 143 (C. 70–1910).

‡ The author of the *T'ao Shuo* quotes a Ming author on the subject of the relative difficulty of fashioning these pieces, remarking that with the round vases 'the wheel does more than half the man's work'.

for seal vermilion, paper-weights, scroll-picture mounts, and tiny vases (Plate 43*c*) to hold the single flower appropriate to the season. Brush-rests were frequently in the form of a miniature range of hills, suggestive of the Hills of Longevity, and an example of this form is depicted on a blue-and-white plate (C. 736–1910, Wall-case D 1). Stands (Plates 56 and 57) were used for books and vases; the pierced vessels (Plate 57) seen in the same wall-cases (S 1 to V 1) were employed as incense-burners. The pierced hollow balls (C. 1420 and 1421–1910, Wall-case Q 2) are hanging receptacles for perfumed flowers, such as jasmine, though sometimes erroneously described as butterfly-cages or as pots to hold the fighting crickets whose battles provided a form of sport for the Chinese. The cages for these, however, were probably of unglazed earthenware. Hanging baskets with pierced sides were also used for flowers. Wine and tea-pots (Plates 56*c*, 60*b*) were often of fanciful shape; the peach-shaped wine-pot (Plate 73*c*) is the original of the English 'Cadogan' coffee-pots of the Rockingham factory. The sets of so-called supper-trays, fitting together into the shape of a lotus flower (C. 1294–1910, Floor-case 18), were used as dishes for sweetmeats, and distributed amongst the company.

Some unexpected Chinese uses of porcelain should be mentioned, amongst them the cap-stands (Plate 105), which may be compared with the wig-stand of Delft earthenware in the Salting Room (Case 32); pillows (Plate 61*a*), sometimes hollow and intended to be filled with hot or cold water, or with scented leaves; and barrel-shaped seats for the garden. Plaques, for inlaying in screens, benches and table-tops (Plate 60*a*), were not only an important item in the Imperial orders for porcelain, but according to Père d'Entrecolles were ordered by the European merchants in sizes almost impossible to manufacture. Musical instruments, such as flutes and sets of chimes formed of concave plaques, were also made of porcelain, but no specimen of these is included in the Museum collection.

The writer of the *T'ao Shuo* says of the sources of the porcelain decoration of his time: '... out of ten designs you 'will get four of foreign colouring, three taken from nature,

'two copies of antiques and one from embroidery or 'brocade.' But most of the decorative motives current in the eighteenth century, like those of earlier date, seem to have had their origin in ceremonial or legend; and these in turn seem to be derived, to a surprising extent, from myths common in the Nearer East. It is improbable, however, that the meaning these motives once held was always fully appreciated in the eighteenth century. Subjects perhaps at first religious were evidently repeated conventionally. In the following notes, based for the greater part on the very full account of Dr. Bushell,* references have been made wherever possible to pieces in the Salting Collection.

Chief amongst a class of ancient motives connected with the primitive religions of China are the *pa kua* (the Eight Trigrams), each consisting of three lines variously broken and unbroken, and symbolizing the elements.† These diagrams were said to have been revealed to a legendary Emperor Fu-hsi, on the back of a dragon-horse. The *yin-yang* (Plate 82) is a device symbolizing the duality of things, as in the male and female, or light and darkness. The Chinese dragons (*lung*) are of much discussed origin. They were regarded as powers of the air and storm, and perhaps originally as bringers of rain, and are often depicted pursuing a flaming pearl, originally perhaps a symbol of the sun whose light and power they threatened. Many types of dragon are depicted in Chinese art: that usually seen on porcelain, with serpentine body and scowling face, was created in the sixth century by the painter Chang Sêng-yu. The archaic type, the *ch'ih lung* or *mang* of ancient bronzes, is seen on Plate 57*a*. The five-clawed dragon is an emblem of the emperor, but its appearance on porcelain must not be taken as always signifying a piece made for the court. A decoration of nine dragons was said to be reserved for the emperor.

The phoenix (*fêng-huang*, the *ho-ho* bird of old catalogues) is apparently related to the sun-bird of Near Eastern and Indian mythology, and was an emblem of the empress. It at times resembles both the peacock and the argus pheasant,

* *Oriental Ceramic Art*, passim.

† The use of the *pa kua* in geomancy is described at length in J. J. M. de Groot, *The Religious System of China* (Leyden, 1894), vol. iii, p. 959.

and may have been suggested by either of them. On a blue-and-white bowl (C. 914–1910, Floor-case 24) is the common subject, adapted from a classical painting, of the Hundred Birds paying homage to the phoenix.

The kylin or *ch'i-lin*, the Chinese unicorn (Plate 37), is a composite animal (*ch'i*, male; *lin*, female), with dragon's head, deer's hoofs, flaming shoulders and bushy tail. The *ch'i-lin* is regarded as an emblem of perfect Good. It should be distinguished from the commoner Chinese lion or 'Dog of Fo' (Plate 55), and from the sea-monsters (*hai shou*), seen on Plate 25*c*. The dragon, phoenix, and *ch'i-lin*, together with the tortoise (an emblem of strength and longevity), form the group of Four Supernatural Creatures (*ssŭ ling*) of the Chinese. A similar group is formed by the symbols of the Four Quadrants: the Azure Dragon (east), the Vermilion Bird or Phoenix (south), the White Tiger (west), and the Black Warrior or Tortoise (north); the same animals further symbolize the Four Seasons. The Twelve Animals of the Zodiac are rarely seen on porcelain, but they are sometimes represented, with the Four of the Quadrants and the Twenty-eight of the Constellations, in three concentric circles on the bronze mirrors of the T'ang Dynasty.*

The mask called the *t'ao t'ieh* (gluttonous ogre), very common on ancient bronzes, at times resembles the Gorgon's head of Greek art, though apparently not directly derived from it. Both forms have perhaps a parallel derivation from the head on an animal's skin used as, or placed round, a primitive ritual vessel.† The *t'ao t'ieh* was much copied on archaizing porcelain, as on C. 881–1910, a blue-and-white bottle in Floor-case 21, or the libation cups in Wall-case X 1 (C. 1129 and 1130–1910).

Buddhism was brought to China in the first century of the Christian era, and much impressive sculpture and painting was inspired by it, through Indian models, during a period of several centuries following its introduction. The Chinese versions of Buddhist mythology and doctrines differ very considerably, however, from the Indian teachings from which they were adapted. A very popular figure in later

* Illustrated in W. P. Yetts, *Symbolism in Chinese Art*, Fig. XIII.

† See an article by Hamilton Bell in *The Burlington Magazine*, vol. xxviii (1916), p. 231.

Chinese art was Kuan-yin (One who hears cries) (Plates 55*a* and 106), the so-called Goddess of Mercy, to whom childless women appealed. She is usually regarded as an adaptation of the Indian Avalokitesvara, the All-Seeing and Compassionate. As the Maternal, Kuan-yin is sometimes depicted with a child in her arms, and strangely resembles the Virgin and Child of Christian art. The Indian Buddhist apostle Bôdhidharma (Chinese, *Ta Mo*), who remained in China for nine years in contemplation, is often represented (Plate 108*a*) crossing the Yangtse river on a reed on his return to India, carrying a shoe in his hand, the other having been left in his grave. The Buddhist Arhats or Lohan (Plate 103), the apostles of Buddha, were originally sixteen, but in China number eighteen by the addition of Pu-tai Ho-shang (the Hotei of Japan), a smiling corpulent monk holding a bag and surrounded by children, and Dharmatrata, with long hair, carrying a vase and fly-whisk and on his back a bundle of books.

Lun. The Wheel, enveloped in flames.

Lo. The Conch Shell.

San. The State Umbrella.

Kai. The Canopy.

Hua. The Flower (Lotus).

P'ing. The Vase.

Yu. The Pair of Fishes.

Ch'ang. The Entrails, or Endless Knot.

FIGURE 1

The Eight Buddhist Emblems of Happy Augury or *pa chi-hsiang* (Fig. 1) were the ' signs on the sole of Buddha's foot '. The *lun*, or wheel, is sometimes replaced by the bell (*chung*). The lotus flower is perhaps the commonest of all Buddhist symbols. Opening unsullied above the river-mud it became an emblem of purity : its rhizomes are of jade-like whiteness, and the pearly drops of water on its leaves are symbols of Buddhist enlightenment. It is used in porcelain decoration in numberless forms. Originally the Indian water-bean or sacred lotus (*Nelumbium speciosum*) and not, as is sometimes supposed, the water-lily (*Nymphaea*) of European gardens, in Chinese art it is often almost indistinguishable from the stylized paeony (Plates 4 and 5), and was perhaps confused with it. The so-called aster pattern (Plate 36), and the formal flowers somewhat resembling chrysanthemums (Plate 33), are derivatives of the lotus, which is seen in more naturalistic rendering in Plate 27. The subject of a boy amid lotus ' branches ' (Plate 40*a*) can be traced through the Graeco-Buddhist sculptures of Northern India to the Eros of Hellenistic art. The design recurs in such widely separated instances as the sixth-century frescoes in the Ajantâ caves, in a painting found in Chinese Turkestan, and in the *putti* of Italian maiolica. The Seven Gems (*ch'i pao*) or Paraphernalia of a Universal Sovereign are seen on the cup illustrated in Plate 99*c* :—

1. The Golden Wheel (*chin lun*).
2. The Jade-like Girl (*yü nü*).
3. The Horse (*ma*).
4. The Elephant (*hsiang*) carrying the sacred jewel of the law.
5. The Divine Guardian of the Treasury (*chu ts'ang sh'ên*).
6. The General in Command of the Army (*chu ping ch'ên*).
7. The Wonder-working Jewels (*ju i chu*).

Other Buddhist subjects seen on porcelain are the white horse (*pai ma*) who brought the scriptures from India ; the hare who offered himself as food for the Buddha and was rewarded by transmigration to the moon, where by the Taoist myth he pounds the elixir of longevity ; and the Chinese lion (*shih tzŭ*) in its capacity as guardian of Buddhist shrines and temples, the so-called Dog of Fo (Buddha). Small figures of these lions were used as joss-stick holders

(C. 1058–1910, Wall-case T 1 and Plate 55*b*). The crossed thunderbolts (*dorjes*) of Vajrapani, one of the Buddhist gods of the Four Quarters of the Heavens, were sometimes used as a decorative device, as on two beakers, C. 1045 and 1046–1910, in Wall-case S 1. The elaborately moulded object in Wall-case P 2 (C. 1392–1910) is a Buddhist altar-vase, decorated with the sacred Wheel of the Law and other Buddhist emblems.

Taoism was at first, like Buddhism, a religion promising immortality through the deliverance of the fettered spirit, to be achieved by contemplation and self-mastery. By the eighteenth century, however, it had become little more than a fund of myths concerning longevity, the most valued of gifts in Chinese estimation. Lao Tzŭ, its founder, is depicted riding on a black mule on a vase in Case 6 (C. 1242–1910); but his disembodied spirit, Shou Lao, the God of Longevity, is more often seen on porcelain, as an old man with protuberant forehead (Plate 59, and on the vase illustrated in Plate 102), usually holding a staff and a peach, riding an ox or enthroned in the Hills of Longevity. Shou Lao is sometimes associated with two other star-gods (*hsing*), Fu-hsing and Lu-hsing (Plate 59), forming the Taoist Triad of Happiness, Preferment, and Longevity, Fu, Lu, Shou (Plate 86*a* and a vase in Floor-case 27, C. 1255–1910). Shou Lao is often depicted with the Eight Taoist Immortals (*pa hsien*), who formed perhaps the most popular of all subjects of this class. Their usual attributes, which are sometimes used alone, as emblems, are printed in italics in the following list: *

1. *Chung-li Ch'üan*, a fat man holding a *fan* and a fungus or peach.
2. *Lü Tung-pin*, with a *sword*.
3. *Li T'ieh-kuai*, a lame beggar with an iron crutch, carrying a pilgrim's *gourd* from which he conjures clouds or apparitions.
4. *Ts'ao Kuo-ch'iu*, in official robes with a winged hat, carrying *a pair of castanets*.
5. *Lan Ts'ai-ho*, patron of gardeners, carrying a spade and *a basket of flowers*.

* Full accounts of the Eight Immortals will be found in Bushell, *Oriental Ceramic Art*, p. 579.

6. *Chang Kuo Lao*, patron of calligraphists and painters, carrying a *drum* formed of a bamboo tube with a pair of rods.
7. *Han Hsiang Tzŭ*, patron of musicians, playing a *flute*.
8. *Ho Hsien-ku*, the maiden Immortal, carrying a *lotus flower*.

The Eight Immortals are represented together on the vase illustrated in Plate 102, on one painted in copper red, in Wall-case P 1 (C. 966–1910), and in smaller groups in many other examples. Other figures associated with Shou Lao and the Hills of Longevity are the Twin Merry Spirits of Union and Harmony (*ho ho êrh hsien*), ragged boyish figures, the one often carrying a broom and the other a box (C. 1282–1910, Floor-case 17); Liu Han, an inhabitant of the moon, with a three-legged toad, as on the neck of the large vase numbered C. 1242–1910 (Floor-case 6); Wang Tzŭ-ch'iao riding on a crane and playing a flute; Huang An, on a tortoise; and Tung-fang So, seen on one of the blue-painted panels of the *shou* wine-pot illustrated in Plate 60*b*, but generally represented as a bearded old man carrying a fruit or spray of peach, in allusion to his feat as a boy in stealing the peaches from the Tree of Longevity in the gardens of Hsi Wang Mu, the Royal Mother of the West. These gardens are the Paradise of Taoism, said to be in the K'un Lun mountains. Hsi Wang Mu is a favourite subject, often depicted crossing the sea on a raft (Plate 86*a*) or carried on the back of a phoenix; her attendant sometimes holds a dish of peaches (as on a *famille rose* bowl, C. 1440–1910, Floor-case 29), and birds like the doves of Venus carry the same symbolical fruit to those destined to secure longevity. Hsi Wang Mu has by some been regarded as an adaptation of a figure from Western mythology, perhaps Venus or Juno, whose peacocks are said to have suggested the Chinese phoenix. Favourite amongst the numerous Taoist legends is that of the visit of the Emperor Mu Wang (tenth century) to the gardens of Hsi Wang Mu, and his famous eight horses are frequently depicted (C. 1463–1910, Case 31). Hsi Wang Mu's visit, at a later date, to the Han emperor Wu Ti, is shown on a blue-and-white vase in Case 12 (C. 840–1910). The Taoist figures are in many instances represented in the rocky Islands of the Blessed, where the peach of longevity and the rest of the Taoist flora and fauna are to be found.

These islands were said to be situated in 'the Eastern Sea' and were a very popular subject. The conventional waves and rocks so often seen in the formal borders on porcelain (Plate 60*a*) are perhaps a reminiscence of the theme. Amongst animals and plants associated with Shou Lao and the cult of longevity are the hare, mentioned above, the tortoise, the stork or Manchurian crane,* the chrysanthemum, the willow, the gourd (also an emblem of fertility from the number of its seeds), and the *Prunus*, pine, and bamboo. The three last-named (Plate 6), known as the Three Friends, are symbols also of Confucius, Lao Tzŭ, and Buddha. The spotted deer is almost invariably associated with Shou Lao, and sometimes carries in his mouth a piece of *ling chih* fungus† (C. 1464–1910, Floor-case 31). The latter resembles and is perhaps the source of the familiar *iu-i* ('as you wish') sceptre, a favourite present appropriate to birthdays and weddings. A porcelain example imitating jade is in Room 143 (C. 211–1916).

The teachings of Confucius (Chinese, *K'ung fu-tzŭ*) are a cult of the educated Chinese. They form a body of moral exhortations, principally concerned with the veneration of ancestors, rather than a religion, and comparatively few legendary or mythical figures are associated with them. One of these, Kuan-yü, a general of the Han Dynasty, was canonized in Sung times, and in 1594 made God of War with the name of Kuan-ti (Plate 107). Filial piety is one of the cardinal virtues of Confucianism, and illustrations of the stories of the Twenty-Four Paragons of Filial Piety sometimes occupy the panels of large blue-and-white vases such as C. 859–1910 (Floor-case 14). Another favourite subject of this character is that of the boy Ssŭ-ma Kuang, afterwards a famous statesman, who broke a large fish-bowl as the means of saving the life of a companion who was drowning in it.

* The stork should not be confused with the heron or egret, usually depicted amid lotuses (see p. 97).

† This fungus (the brightly-coloured variegated *Polyporus lucidus* of botanists) is, like the gourd, very durable when dried, and has thus become an emblem of longevity; but its resemblance to the cloud symbol (see pp. 98 and 99) may have originally suggested its sacred character. The *ling chih* was especially propitious in the form of a branched stem of seven or nine heads or when blades of grass were sprouting through it, as in the mark reproduced on p. 112.

The three 'religions' of Buddhism, Taoism, and Confucianism show complete mutual toleration, and the founders (the Three Friends, see above, p. 90) are sometimes depicted together.

Scholarship has for long been the most honoured accomplishment in China, and all state officials are selected by public examination, principally in Chinese history and classics. The patron god of literature, Wên Ch'ang ti-chün, is said to live in the Plough, in the constellation of the Great Bear, and is usually depicted riding on a mule, or seated with folded hands. A favourite inscription or mark on water-pots or brush-washers reads: 'Scholarship lofty as the hills and the Plough' (see p. 110). K'uei Hsing, a popular legendary figure, was a successful candidate refused office on account of his ugliness, who attempted to drown himself but was carried to Heaven on a fish-dragon. He commonly appears on porcelain standing on the dragon's head flourishing a writing-brush and a cake of ink (C. 976–1910, Wall-case R 1 and C. 926–1910, Floor-case 24). Salmon passing successfully up the Yellow River and leaping the falls of Lung-mên (The Dragon Gate) are reputed to change into fish-dragons, which thus become symbols of literary endeavour and perseverance, and the list of successful candidates is known as the 'dragon list'. Fishes partly transformed into dragons frequently appear on porcelain (Plates 24*b* and 48*b*).

Famous poets and scholars provided a favourite decoration. Li T'ai-po, the celebrated poet of the T'ang Dynasty, one of the Eight Immortals of the Wine Cup, is shown drunken, leaning on his overturned wine-jar (C. 1105–1910, Wall-case V 1) or floating on a log-raft.

Nameless poets and sages are often depicted in mountainous scenery (C. 1433 and 1434–1910, Floor-case 29). Many classical landscape paintings of this character, dating for the greater part from the Sung period, provided a fund of subjects for porcelain decoration.* The Chinese name for

* These landscapes and other subjects were apparently collected into pattern books for the use of the porcelain painters. A collection of this kind, *Chieh tzŭ yuan hua chuan* (Drawing Book of the Mustard Seed Garden), by Li Li-wêng, was published in K'ang Hsi's reign. See F. Perzynski in *The Burlington Magazine*, vol. xviii, p. 170.

landscape (*shan shui*) means 'mountains and rivers', and the scenes of fishermen by the river or lake, with pavilions and willows, have become familiar in numberless European adaptations. The seasons are represented in landscape by Spring-flowering trees, Summer lotus gatherings, the coloured foliage of Autumn, and Winter snowstorms. 'Landscapes of the Seasons' are painted on the vase shown in Plate 101. Landscapes with figures engaged in the culture of the silkworm are painted on a large *famille verte* vase in Room 143 (81–1883), and the cultivation of rice is illustrated on a small bowl, of beautiful quality, in Salting Case 28 (C. 1269–1910). These are said to have been taken from the official manuals on the subjects.

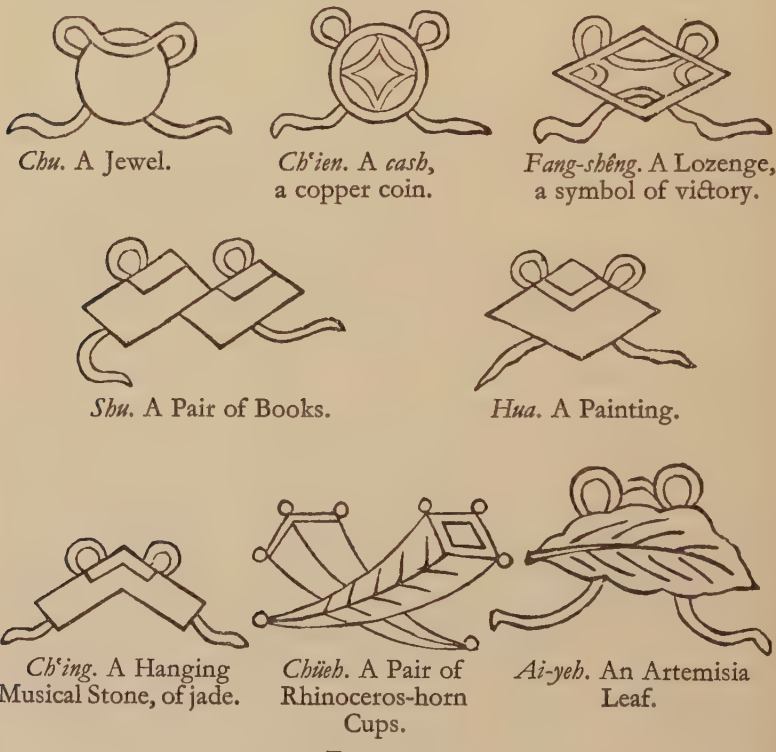

Chu. A Jewel.
Ch'ien. A *cash*, a copper coin.
Fang-shêng. A Lozenge, a symbol of victory.
Shu. A Pair of Books.
Hua. A Painting.
Ch'ing. A Hanging Musical Stone, of jade.
Chüeh. A Pair of Rhinoceros-horn Cups.
Ai-yeh. An Artemisia Leaf.

FIGURE 2

The Chinese fondness for a vague symbolism is shown in the numerous emblems common on all classes of porce-

lain. The *po ku* or Hundred Antiques* are of this character. A large number of these objects may be seen on the big vase illustrated in Plate 74 (C. 1280–1910, Floor-case 17). The archaic vase with peacock's feathers is symbolical of the mandarin's rank, and a branch of coral signifies longevity; these, with the apparatus of the scholar's table and the musical instruments and the rest, served to recall the antiquarian interests and delights of the cultured Chinese. Smaller groups are of very frequent occurrence. Selected from the *po ku* are the *pa pao* (Fig. 2), the Eight Precious Objects. Another similar group is formed by the Eight Musical Instruments (*pa yin*) :

1. *Ch'ing*, musical stone (jade).
2. *Chung*, bell.
3. *Ch'in*, lute.
4. *Ti*, flute.
5. *Chu*, box and hammer.
6. *Ku*, drum.
7. *Shêng*, reed organ.
8. *Hsüan*, ocarina (a small wind instrument).

The Twelve Ancient Ornaments embroidered on Sacrificial Robes (*shih-êrh chang*)† are mentioned in the earliest Chinese classics, and were doubtless derived from the symbolical patterns on ritual bronzes. The emperor alone was entitled to the full series of twelve ; a smaller group, diminishing with lower rank, was available for the decoration of the robes of noblemen and officials :

1. The Sun (*jih*), a disk supported upon clouds, with a three-legged red bird within it.
2. The Moon (*yüeh*), a disk supported upon clouds, with a hare and cassia tree within it.
3. The Stars (*hsing ch'ên*), represented by three stars connected by straight lines.
4. Mountains (*shan*).
5. Dragons (*lung*).
6. The Pheasant (*hua ch'ung*).

* Here as elsewhere 'a hundred' signifies a multitude rather than a fixed number. The Hundred Deer (Plate 78*b*) and the Hundred Boys (447–1872, *famille rose* in Room 143) are further instances, and the Hundred Birds (p. 85) and the Hundred Butterflies are sometimes seen.

† Illustrated in W. P. Yetts, *op. cit.*, p. 12.

7. The Temple Vessels (*tsung yi*), one decorated with a tiger, the other with a monkey.
8. Aquatic Grass (*ts'ao*).
9. Fire (*huo*).
10. Grains of Rice (*fên mi*).
11. The Axe (*fu*).
12. *Fu*, of uncertain meaning but apparently a symbol of distinction, used also as a mark on porcelain (see p. 111), when it suggests richness of decoration ('embroidered').

The attributes of the Taoist Immortals, and the Buddhist *pa chi-hsiang* (see above), were similarly used as emblems.

The Four Accomplishments—Music, Checkers (Chinese, *wei ch'i*; Japanese, *gô*), Writing, and Painting—are sometimes symbolized by

1. An embroidered lyre-case.
2. A checkers board and boxes for the pieces.
3. A pair of books.
4. A pair of scroll-pictures

as on the shoulder of a *famille verte* vase, C. 1242–1910, Floor-case 6.

The Accomplishments are often represented by groups of persons engaged upon them (Plate 37*b*). The Four Subjects of Study (Poetry, Rites, History, and Music) are indicated in the same way.

Chinese flower-painting is perhaps the form of decoration which appeals most immediately to European taste. In the course of the eighteenth century many manners were adopted, from the bold calligraphic painting in the Ming tradition to the more naturalistic rendering of specimens on some of the Ch'ien Lung porcelain: compare, for instance, Plates 24*a*, 27, 49, 90 and 94. To the Chinese, however, the flowers are part of the almost universal symbolism, and convey much more than a direct appeal. In many cases rebuses are formed by play upon the names of the flowers, which are brought together to suggest a phrase of dedication or good wishes (see below, p. 97). The use of the plum-blossom on a blue ground marked with lines suggesting cracked ice has already been explained (p. 33). The Flowers of the Months are peach (*t'ao*) for February, tree paeony (*mu tan*) for March,

double cherry (*ying t'ao*) for April, magnolia (*yü lan*) for May, pomegranate (*shih liu*) for June, lotus (*lien hua*) for July, quince (*hai t'ang*) for August, mallow (*ch'in kuei*) for September, chrysanthemum (*chü*) for October, gardenia (*chih hua*) for November, poppy (*ying su*) for December, and plum (*mei hua*) for January. Of these the plum, tree paeony, lotus, and chrysanthemum form the Flowers of the Seasons, well suited for the decoration of four-sided objects (Plates 63, 70). Certain flowers are associated with their celebrated admirers, as the chrysanthemum with the scholar and poet T'ao Yüan-ming, and the lotus with Chou Mao-shu, both seen in panels on the large vase C. 1242–1910, Floor-case 6. Amongst flowers and plants perhaps unfamiliar in England are the large-leaved plantains, seen on a vase in Floor-case 23 (C. 895–1910), and the cassia, which is said to grow in the moon, and is a symbol of successful scholarship. A bowl in Case 24 (C. 926–1910) is painted with emblems of literary success : inside, a scholar holding a cassia branch, and outside, K'uei Hsing on a fish-dragon (see above), with the three-legged toad and hare from the moon. In a familiar late Ch'ien Lung design known as the *mille fleurs*, not represented in the collection, the flowers are painted in a naturalistic style suggesting European influence, and crowded together, covering the whole surface of the piece.

The Three Fruits—peach, pomegranate, and Buddha's Hand citron—seen on a blue-painted bowl of soapstone porcelain in the form of a barrel, in Room 143 (823–1907), are symbolical of the Three Abundances, of years, sons, and happiness. They occur also as details of a border inside a *famille verte* bowl in Room 143 (C. 119–1916). The pomegranate shedding its seeds is a common emblem of fertility, and vases in the form of an elongated pomegranate are sometimes seen.

Animals and birds are almost invariably Taoist or Buddhist symbols, or significant on account of some association or punning allusion. The tiger (*hu*) is the ' king of beasts ' : his forehead bears a mark like the character *wang* (prince). Tiger-heads bearing this mark form the feet of a stand in Wall-case S 1 (C. 1030–1910). Sea-horses (C. 1133 and 1137–1910, Wall-case X 1) and the squirrel-like animals (Plate 54), however, are used decoratively, perhaps without sym-

bolical significance: a pattern of vine and squirrels is said to be derived from a Sung painting. The 'squirrels' reappear in the so-called 'rat-and-vine' pattern painted or in applied relief on a well-known class of export porcelain (2891–1901, Room 143).

In the Chinese language, which is monosyllabic, one sound has often many meanings, all represented by different characters, and rebuses are very easily made. Thus, the fish (*yü*) becomes a symbol of abundance or fertility*; the deer (*lu*) suggests official advancement. The magpie (*hsi*) is a symbol of joy, and a pair of magpies are said to foretell a happy meeting. In a well-known story, Ch'ien Niu, the Cowherd, and Chih Nü, the Spinning Maiden, are identified with two stars which are said to be separated for the whole year, except on the seventh night of the seventh moon, when magpies fill up the Milky Way and allow the Spinning Maiden to cross over (see Mayers's *Chinese Reader's Manual*, p. 97). The lovers are sometimes represented amid constellations with a flock of magpies at their feet, as on the bowl in Plate 99*b* (the inside of the same bowl shows the lovers together). The word for monkeys (*hou*), which appear on the vase shown in Plate 2*c* and on a pair of blue-and-white plates (C. 643 and 644–1910) in Wall-case Y, has the same sound as that meaning 'to expect (office)', an auspicious word for the Chinese scholar. Five bats (*fu*) symbolize the Five Blessings (*wu fu*)—longevity, riches, serenity, the cultivation of virtue, and the completion of a life's work. The words for 'red' and 'vast' have the same sound (*hung*), and red bats have therefore a special significance. A red-enamelled bowl in Wall-case S (C. 479–1910) is in the form of five bats with conjoined wings; and five red bats are painted on a vase in Wall-case R 1 (C. 971–1910). The Buddha's Hand citron, mentioned above as symbolical of one of the Three Abundances, is yet a third homophone of *fu*. The word *ch'ing* (musical stone), sixth of the Eight Precious Things (Fig. 2), means also 'good luck' as well as 'pure' and 'congratulations'; and *ch'ang*

* This rebus reinforces a very widespread symbolism by which the fish, from the multitude of its spawn, becomes an emblem of fecundity. In Chinese art paired fishes are an emblem of conjugal felicity, and form one of the *pa chi-hsiang* (see above, p. 86).

(the entrails or endless knot), one of the Eight Buddhist Emblems (Fig. 1), means 'long', and thus qualifies any other symbol with which it may be associated. In the same way *tieh* (butterfly) signifies 'double' and *lien* (lotus) 'connect'. Two rebuses are given in Fig. 3 below.

A bat and two peaches. *Fu shou.* (Happiness and longevity.)

A writing-brush, a cake of ink, and a sceptre. *Pi ting ju-i.* (May things happen as you wish.)

FIGURE 3

A beaker-shaped vase in Case 5 (C. 1022–1910) has been shown by Dr. W. Percival Yetts* to contain two rebuses: the magnolia (*yü-lan*), quince (*hai-t'ang*), and tree paeony (*fu-kuei*) in the upper part represent the sentence *yü t'ang fu kuei*, '(May you dwell in) jade halls (and enjoy) wealth and honours'; below, herons and lotus plants signify *lu lien shêng*, '(May you follow) the road that leads to continuous promotion'. Another complicated rebus consists of a vase containing *ling chih* fungus, narcissus or 'water-fairy flowers' (*shui hsien hua*), bamboo twigs (*chu*) and a bunch of peaches—the sacred fruit of longevity (*shou*). From this decoration is read, 'Sacred (*ling*) genii (*hsien*) worshipping (*chu*) Shou-Lao'. Nine lions playing with balls of brocade (on a snuff-bottle, C. 1698–1910) makes a rebus design reading 'nine sons living together'.

Numerous subjects are drawn from Chinese classical romances and dramas. The scene of brigands on a large vase in Floor-case 17 (C. 1276–1910) has been identified as an illustration to a tale by a Sung author, Hsü Shui Hu.† A vase with a subject of this kind or one illustrating military prowess was often matched with another illustrating a peaceful theme, forming a pair of Civil and Military Vases (*wên p'ing* and *wu p'ing*). Scenes from the novels and romances can, however, but rarely be identified by any but the well-

* *Op. cit.*, p. 27.

† R. L. Hobson in *The Burlington Magazine*, vol. xxxvii (1920), p. 283.

read Chinese. The young man dreaming of the fate of a girl (Plate 38*e*), the emperor meeting a lady (Plate 38*d*), and the scene of a lover climbing a wall by night (indicated by the moon and constellation) in a plate in Wall-case D 1 (C. 737–1910) are examples of subjects probably drawn from the Chinese classics.* Another love story is illustrated on a large screen in Room 143, mounted with blue-and-white porcelain plaques (151–1889). The graceful ladies (*mei jên*) and the playing children (*wa wa*), already mentioned, do not appear to illustrate any tales. The childrens' games may often be recognized, as the blind man's buff on a bowl in Case 24 (C. 928–1910), and a toy *ch'i-lin* on wheels appears on a large vase in Room 143 (794–1883). Marionettes also appear in the scenes on the bowl in Plate 79*c*.

The diaper-patterns and borders on porcelain may generally be traced back to ancient symbolical forms, often through the medium of the decoration of bronze vessels.† From the latter are derived the borders of so-called stiff leaves seen on three blue-and-white beakers in Case 12 (C. 832, 833, and 834–1910). These somewhat resemble the leaves of the plantain, but are probably an adaptation of the cicada with closed wings, as represented on ancient bronzes. The very widespread *swastika* (in China a symbol for *wan*, ten thousand), the so-called false gadroons (Plate 75), the fish-scale pattern (Plate 39*c*), hatched zig-zag or chevron, and the various forms of key-fret or meander are of similar derivation. The last are called by the Chinese 'cloud-and-thunder patterns' from their resemblance to the ancient characters for these words. Both decoration and characters represent a common symbol, probably used in an ancient rite connected with the rain so necessary in the life of an agricultural people.‡ The conventional use of 'cloud pattern' and 'stiff leaves' is seen on the bases of the pair of water-pots (Plate 54*a*), and in many other instances. The *ju-i* sceptre head is obviously related to the 'connected cloud

* Accounts of the Paragons of Filial Piety, and of many other characters famous in Chinese history and legend, will be found in Mayers's *Chinese Reader's Manual*.

† Much information regarding the symbolism of ancient Chinese ornament is derived from the *Po ku t'u*, a famous classic on bronzes published in A.D. 1107.

‡ See W. P. Yetts, *op. cit.*, p. 3.

pattern' (Plate 35*a*) and may have been suggested by it. Similarly, the *ling-chih* fungus may have derived its sacred character from its resemblance to the cloud pattern. The borders of S-shaped scrolls, often seen, are named after the 'recumbent silkworm', and it has been suggested that they are symbols connected with the ancient Chinese silk industry. Rocks and waves (Plate 60*a*) have already been mentioned in connexion with the Taoist Islands of the Blessed. It is possible, however, that a pattern of waves is sometimes intended to suggest the words *fu hai* (happiness boundless as the sea). Many diapers are obviously derived from those on brocades, themselves adapted from antiques of bronze or silk, and on several pieces in Wall-cases S 1 to V 1 will be seen patterns of this origin (Plates 57*a*, 61*a*). The grounds strewn with small circles and dots are called by the Chinese 'fish-roe' and 'frog-spawn' patterns. The so-called Y diaper (C. 1448–1910, Floor-case 29) is apparently copied from plaited cane.

Chinese script is to Chinese eyes as expressive as painting, and decorative inscriptions, generally quotations from the classics, are common on porcelain. The archaic seal-characters lend themselves to geometrical patterning and the various forms of those for *shou* (longevity) and *fu* are very commonly used in this manner.* A Ming writer speaks of a design called the Hundred *shou* Characters, perhaps similar to that on a nineteenth-century cup in Wall-case R 2 (C. 1479–1910).

* Upwards of one hundred and twenty variants of the former are given in W. Burton and R. L. Hobson, *Marks on Pottery and Porcelain*, p. 145.

Appendix C

MARKS AND SEALS

THE marks on Chinese porcelain were most commonly painted in underglaze blue on the base of the vessel. After the reign of K'ang Hsi, however, the use of enamel colours or gold was not uncommon ; impressed seal-marks also began to be common. The Imperial seal-mark of Ch'ien Lung was frequently painted in red, in a square panel reserved in the pale opaque bluish-green enamel which commonly covers the base and the inside of the mouth of the enamelled porcelain vases of his reign.

Fine quality in the writing of the mark is often an indication of exceptional quality in the porcelain. A special department at the Imperial factory was concerned with this branch of the work, and the ' peach-blooms ' (p. 23) and a celadon brush-washer (p. 18) are examples of probably Imperial pieces with finely written marks.

The marks may be conveniently classified under the headings :—

1. Marks of date.
2. Hall-marks and potters' marks.
3. Marks of dedication and good wishes.
4. Marks of commendation.
5. Symbols and emblems.
6. Merchants' marks, and signs of uncertain significance.

The following lists include only those commonly found, together with a few unusual marks occurring on pieces in the Museum collection. For fuller lists the reader may be referred to the works mentioned in the Bibliography, and in particular to Bushell's *Oriental Ceramic Art*, and *Pottery Marks* by W. Burton and R. L. Hobson.

Reign-Marks

The Chinese have two methods of indicating a date. First, by the *nien-hao*, or name given to the reign, or part of the reign, of an emperor ; second, by reference to a cycle of sixty years. The *nien-hao* is selected for the regnal title after the emperor has ascended the throne, and dates from

the beginning of the first new year after his accession. It is, like the name of the dynasty, an epithet of good augury drawn from some classical text. Thus, K'ang Hsi means The Joys of Peace, Yung Chêng, Inviolable Righteousness, and Ch'ien Lung, Aid of Heaven. The name of the Manchu Dynasty, Ch'ing, means Pure. The regnal title was frequently changed under the older dynasties, but after the accession of the Ming Dynasty in 1368 there was but one instance of such a change, when the emperor who had reigned as Chêng T'ung returned after seven years of exile and changed the *nien-hao* to T'ien Shun in the year 1457. It should perhaps be pointed out that the reign of an emperor officially dated from the year following the death of his predecessor.

Chinese, it is well known, is read from right to left, and from above downwards. The 'six-character mark' is usually written in two columns, composed as follows: two characters signifying the name of the dynasty prefaced by the word *ta* (great), two the *nien-hao*, and two more meaning 'period' (*nien*) and 'make' (*chih*). The 'six-character mark' is occasionally written in one horizontal line. In the 'four-character mark' the name of the dynasty is omitted. The seals are similar combinations of characters, but pencilled in an archaic script, commonly known as the seal character. This script is naturally commoner in the archaizing Yung Chêng and Ch'ien Lung periods. The third form of Chinese writing, the 'grass text' or cursive hand, is seldom seen except in inscriptions impressed or engraved on Fukien white porcelain (p. 64).

As already mentioned, the reign-marks are by no means always to be taken as an indication of the date of manufacture. The names of more recent or less famous periods may, however, be regarded as fairly trustworthy evidence.

It is stated in the *T'ao Lu* that in 1677 an edict was issued prohibiting the use on porcelain of the reign-name of K'ang Hsi, lest the ware be broken and the Imperial name profaned on the refuse heap. This may account for the comparative infrequency of the mark, and for the use of the empty double circle which would have contained it, as well as for the numerous other marks and emblems frequently seen in its place.

Yüan Shih-kai, a president of the Chinese Republic who in 1916 contemplated the seizure of the throne, chose the reign-name Hung Hsien, the last of the marks given below. It occurs on a pair of vases delicately painted in grey and brown with touches of pale red, given by H.M. Queen Mary (C. 567 and 567*a*–1925).

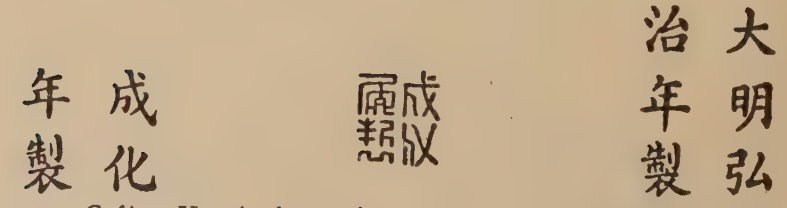
MING DYNASTY

Hung Wu (1368–1398).

Yung Lo (1403–1424).

Hsüan Tê (1426–1435).

Ch'êng Hua (1465–1487).



Ch'êng Hua (1465–1487).

Hung Chih (1485–1505).

大明正德年製

CHÊNG TÊ (1506–1521).

大明嘉靖年製

CHIA CHING (1522–1566).

大明隆慶年製

LUNG CH'ING (1567–1572).

大明萬曆年製

WAN LI (1573–1619).

大明天啟年製

T'IEN CH'I (1621–1627).

崇楨年製

CH'UNG CHÊN (1628–1643).

MANCHU, OR CH'ING, DYNASTY

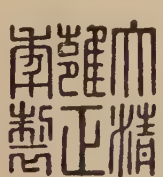
大清順治年製

SHUN CHIH (1644–1661).

大清康熙年製

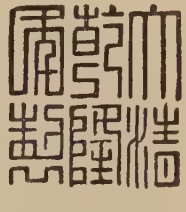
K'ANG HSI (1662–1722).

大清雍正年製

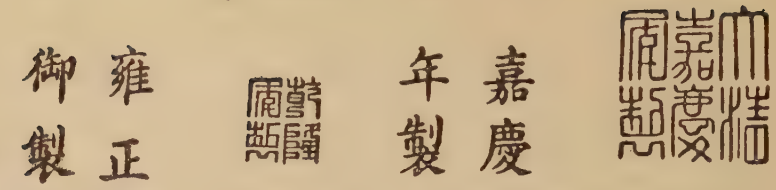


YUNG CHÊNG (1723–1735).

大清乾隆年製



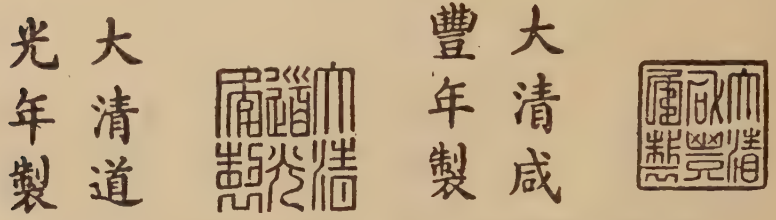
CH'IEN LUNG (1736–1795).



YUNG CHÊNG. Made by order of the Emperor (*yü*).

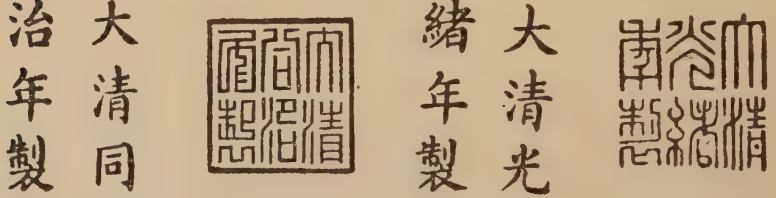
CH'IEN LUNG (1736–1795).

CHIA CH'ING (1796–1820).



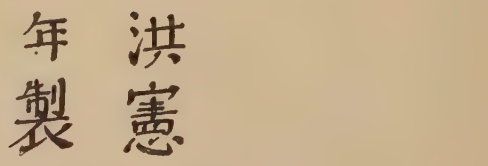
TAO KUANG (1821–1850).

HSIEN FÊNG (1851–1861).



T'UNG CHIH (1862–1874).

KUANG HSÜ (1875–1908).



HUNG HSIEN (1916). (Yüan Shih-kai).

Cyclical Dates

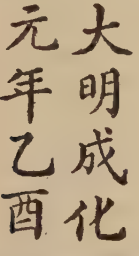
Dates are also recorded by the cyclical system, by which time is reckoned in periods, beginning with the year 2637 B.C. Each of the sixty years composing a cycle has a name composed of two characters—one of the 'ten stems' combined with one of the 'twelve branches',* taken in turn

* The significance of the terms 'stem' and 'branch' will be found

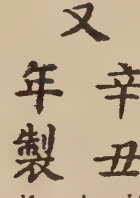
and repeated. As the least common multiple of ten and twelve is sixty, the same pair of characters does not recur until the sixty-first year, which begins a new cycle. As no indication is as a rule given of the particular cycle intended, these marks are of no use, by themselves, in determining the date of a piece of porcelain on which they occur. Where a reign-name is given, as in the first and fourth of the marks reproduced below, the year may of course be ascertained without difficulty.

With the assistance given by the style of the piece a precise date may often be obtained. An example of this kind is given in the second of those below. The mark *yu hsin ch'ou nien chih* (made in the thirty-eighth year recurring) occurs on a piece of early *famille rose* porcelain in the British Museum; the date 1721 is to be read for this, as the Emperor K'ang Hsi reigned for over sixty years and the *hsin chou* year thus recurred at the end of his reign. The third example appears on a pair of vases in late Ch'ien Lung style in the Salting Collection (C. 1415, 1416–1910, Wall-case Q 2). The cycle intended is evidently that beginning in 1804, and the date is thus 1808.

Tables showing the names of the sixty cyclical dates may be consulted in A. L. Hetherington, *Early Ceramic Wares of China*, p. 145; R. L. Hobson, *Later Ceramic Wares of China*, p. 141; and in A. J. Koop and H. Inada, *Japanese Names*, p. 63.

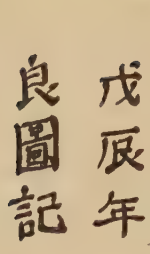


ta Ming Ch'êng Hua yüan nien i-yu. First year of the reign of Ch'êng Hua of the Great Ming Dynasty, in the twenty-second year [of the cycle beginning with the year 1444] (1465).

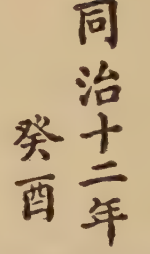


yu hsin ch'ou nien chih. Made in the thirty-eighth year recurring (see above).

explained in W. F. Mayers, *Chinese Reader's Manual.* See also W. P. Yetts, *Symbolism in Chinese Art*, p. 21.



mou ch'ên nien liang t'ou chi.
Fifth year: good picture record (see above).



T'ung Chih shih êrh nien kuei-yu.
Twelfth year of the reign of T'ung Chih in the tenth year [of the cycle beginning with the year 1864] (1873).

Hall-Marks and Potters' Marks

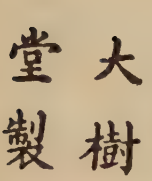
There are many marks of this class in which occur such words as *t'ang* (hall), *chü* (retreat), *chai* (study), *t'ing* (summer-house) and *hsien* (balcony or pavilion). The word *t'ang* may mean 'ancestral hall', and the 'family hall-name' of a Chinese house usually includes a reference to an event in the family history. Thus *Wu-tê-t'ang Chin* may mean 'Chin of the Military Valour Hall'. *T'ang* or one of the similar words given above may also form the termination of the professional name of an artist, and a hall-mark may thus sometimes indicate the place of manufacture. It has been asserted by Professor Paul Pelliot* that the character read *chih* (make), commonly found in signatures and seal-marks, is capable in such positions only of the meaning 'made in' or 'made by', and not 'made for', and marks including this word would thus be factory or artists' marks. On the contrary, it has been stated by Chinese and other scholars that the common mark *shên tê t'ang chih* (or *shên tê t'ang tsao*), for instance, is a palace mark, and indicates, as do others in which *chih* does not appear, the Imperial or other pavilion or residence for which the wares were intended. It is certain, however, that some of the marks represent studio or factory names, which may be composed, in accordance with the Chinese custom, of descriptive words or phrases; and it is thus usually impossible to distinguish a potter's mark from

* 'Notes sur l'histoire de la céramique chinoise', in *T'oung Pao*, 2me Série, vol. xxii, p. 49.

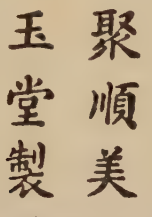
a hall-mark. Bushell mentions another use of hall-marks by which a dealer in porcelain, when giving an order, required that the hall-name of his firm should be inscribed on the wares as an advertisement. By a customary fiction, too, wares ordered for an Imperial pavilion or for a prince were described as 'made at' or 'by' them, and this adds a further element of doubt in the interpretation of the hall-marks.

'Signatures' and seal-marks in the field of the decoration are usually those of the artist or designer whose work has been reproduced on porcelain (see p. 54).

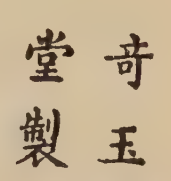
In the following translations it is assumed that *t'ang* refers to the place of manufacture, but in view of what has been said above it will be understood that other readings are possible. For example, *ta shu t'ang chih* may mean 'made at the Big Tree Hall', 'made for the Big Tree Hall', or 'made by Ta Shu T'ang'.



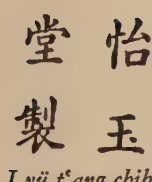
Ta shu t'ang chih. Made at the Big Tree Hall.



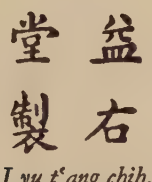
Ch'ü shun mei yü t'ang chih. Made at the Abundant Prosperity Hall of Beautiful Jade.



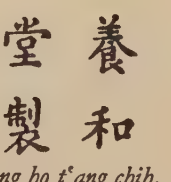
Ch'i yü t'ang chih. Made at the Rare Jade Hall.



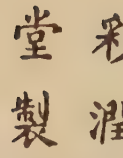
I yü t'ang chih. Made at the Pleasant Jade Hall.



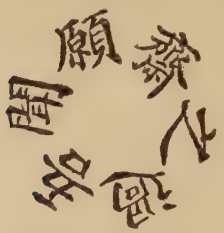
I yu t'ang chih. Made at the Hall of Profit and Honour.



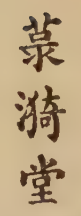
Yang ho t'ang chih. Made at the Hall for the Cultivation of Harmony.



Ts'ai jun t'ang chih. Made at the Hall of Brilliant Colours.



Yüan wên wu kuo chih chai. Pavilion where I wish to hear of my faults.

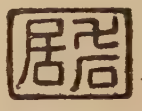


Lu yi t'ang. Hall of Waving Bamboos.

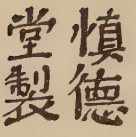
Chu shih chü. The Red Rock Retreat.

Hsieh-chu tsao. Made at (or by) Hsieh-chu.

Hsieh-chu chu-jên tsao. Made by the Hsieh-chu Master.

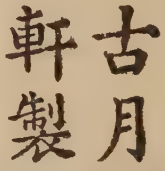


Wan shih chü. The Myriad Rocks Retreat.

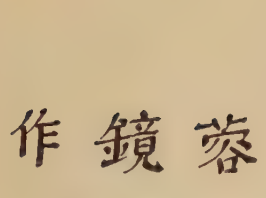


Shên tê t'ang tsao. Made at the Hall for the Cultivation of Virtue.

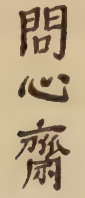
Above : *T'ien ti yi chia ch'un.* Springtime in Heaven and Earth—one Family.
Below : *Ta ya chai.* Pavilion of Grand Culture a mark of the Empress Dowager Tzŭ Hsi.



Ku-yüeh hsüan chih. Made by Ku-yüeh hsüan.



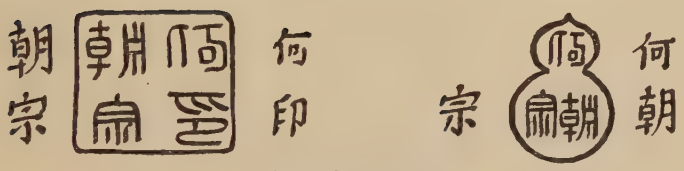
Jung ching tso.
Made by Jung Ching.



Wên hsin chai.
Heart-search Pavilion.

Miao shan
(see page 40).

I Mo-tzŭ
(see page 62).

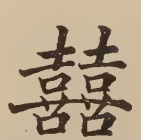


Ho Chao-tsung
(see page 62).

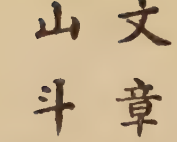
Marks of Dedication and Good Wishes

Ta chi.
Great good luck.

Wan shou wu chiang.
A myriad ages without ending.



Shuang hsi. Double (or wedded) joy. Inscribed on bridal presents.



Wên chang shan tou. Scholarship lofty as the hills and the Plough.

Ch'ing. Congratulations.

Shou. Longevity (a form known as 'the spider-mark').

Chi hsiang ju i. Good fortune and fulfilment of wishes.

Chih. Imperial Order.

Within the square: *Tê hua ch'ang chun.* Virtue, Culture, and Enduring Spring.
Outside the square: *Wan Li nien tsao.* Made in the reign of Wan Li.

Baragon Tumed. West Wing of the Tumed Mongolian Banners (see page 59).

In addition to the above, the rebus devices in Fig. 3 (page 97) are sometimes seen as marks.

Marks of Commendation

Yü. Jade.

Ku. Ancient.

Wên. Artistic.

Chên. Precious.

Chên yü. True jade.

Ch'i yü pao ting chih chên. A gem among precious vessels of rare jade.

Wan yü. Trinket jade.

雅玩

Ya wan.
Elegant trinket.

奇石寶鼎之珍

Ch'i shih pao ting chih chên.
A gem among precious vessels of rare stone.

珍玩

Chên wan.
Precious trinket.

奇珍如玉

Ch'i chên ju yü.
Rare and precious as jade.

在川知樂

Tsai ch'uan chih lo.
In the river pleasure is felt (by the fishes).

Symbols and Emblems

Many of the emblems illustrated in Figs. 1 and 2 (pages 86 and 92) were used as marks on porcelain. Other symbols employed in this way include the Eight Musical Instruments (page 93), the Twelve Ornaments (page 93), and the Attributes of the Taoist Immortals (page 88). A few miscellaneous symbols are given below.

The *swastika* symbol (Chinese, *wan*), enclosed in a lozenge, with fillets.

Ting.
An incense-burner.

Fu.
One of the Twelve Ornaments (see page 94).

Lien hua.
Lotus blossom.

Chiao yeh.
A palm leaf.

Ling chih.
The sacred fungus.

Mei hua.
A spray of plum-blossom.

T'u.
The hare.

Merchants' Marks and Marks of uncertain Significance

A mark resembling a roman capital G (reproduced below) is often found on porcelain in European collections. It is believed to be the private mark of a European merchant for whom the wares were made (see pages 49 and 69). Another group of marks of this class comprises the so-called shop-marks : they resemble roughly written seal characters and are quite undecipherable ; it is not known whether they refer to the maker or the destination of the pieces which bear them.

Mark on a blue-and-white bottle (C. 783–1910).

Mark on a blue-and-white plate (C. 739–1910).

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a

b

c

WHITE PORCELAIN

a. Bowl, with decoration of lotuses and emblems in slight relief. Mark and Reign of K'ang Hsi. *Diam.* $8\frac{3}{4}$ *in.* 44–1883. (*Page* 11).

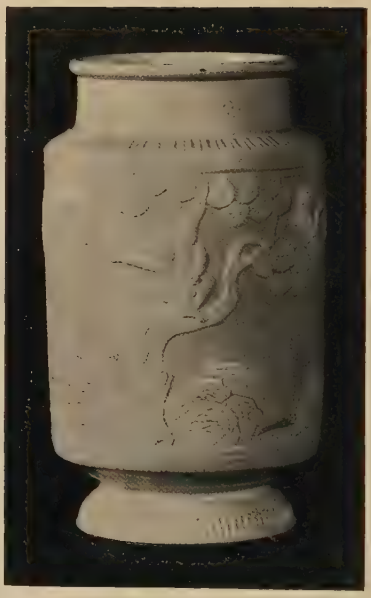
b. Vase, soapstone porcelain. Reign of Ch'ien Lung. *H.* $5\frac{3}{4}$ *in.* 483–1901. (*Page* 15.)

c. Vase, soapstone porcelain. Reign of K'ang Hsi. *H.* $5\frac{1}{2}$ *in.* 132–1905. (*Page* 16.)

W. G. GULLAND GIFT.

a

b



c

WHITE PORCELAIN

a. Bowl with slip decoration. Mark and Reign of Yung Chêng. *Diam.*$5\frac{7}{8}$*in.* 588–1907. GIVEN BY MRS. JULIA C. GULLAND. (*Page* 13.)

b. Vase with engraved and carved decoration. Mark and Reign of Ch'ien Lung. *H.*$6\frac{5}{8}$*in.* C.563–1910. SALTING COLLECTION. (*Page* 12.)

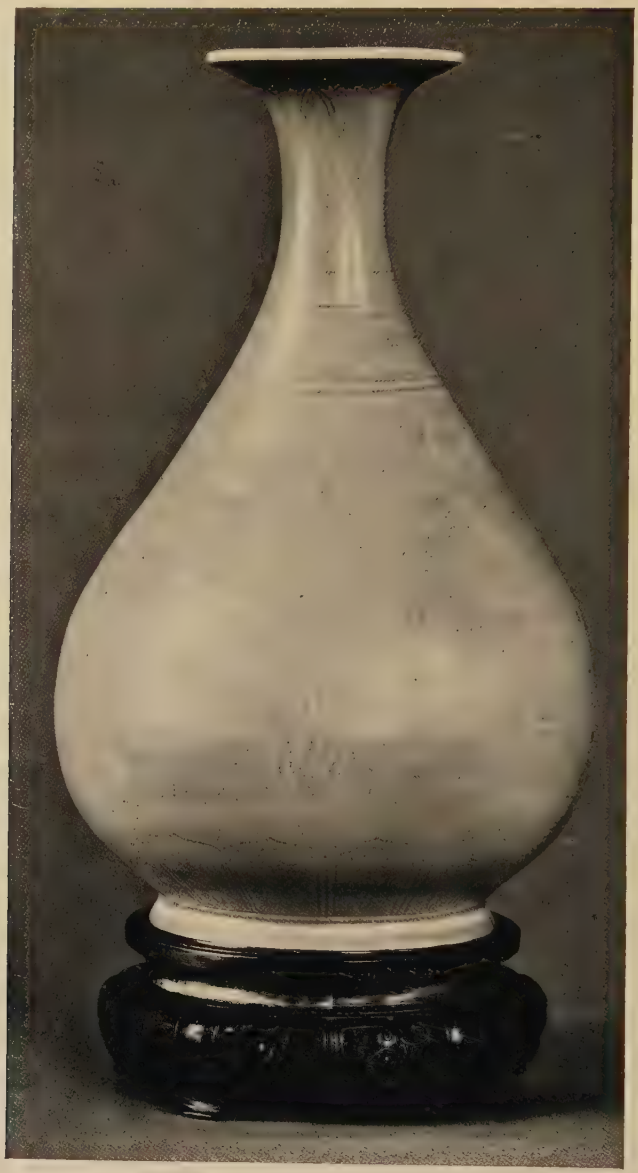
c. Vase with decoration modelled in slip. Reign of Ch'ien Lung. *H.*$6\frac{7}{8}$*in.* C.562–1910. SALTING COLLECTION. (*Pages* 13 *and* 96.)

Bottle, crackled white porcelain with unglazed brown relief decoration.
Reign of Ch'ien Lung. *H.*16*in.* 428–1873. (*Page* 15.)

Vase, with incised decoration under a celadon glaze. Reign of K'ang Hsi. *H.* $9\frac{1}{8}$*in.* C.420–1910. SALTING COLLECTION. (*Pages* 18 and 87.)

Vase with incised decoration under a celadon glaze. Reign of Yung Chêng. H.9¼*in.* C.433–1910. SALTING COLLECTION.

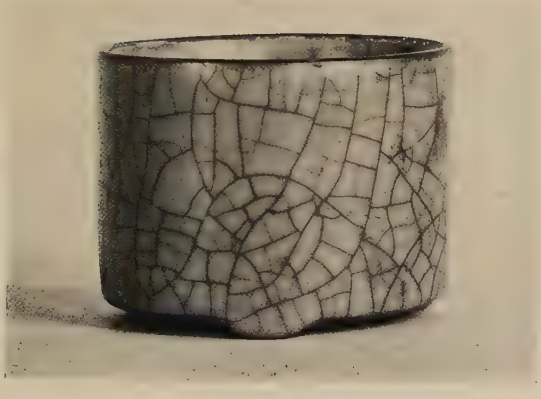
(*Pages* 18, 80, *and* 87.)



Vase with incised decoration of pine, bamboo, and prunus, celadon glaze. Reign of Ch'ien Lung. *H.*13*in.* C.431–1910. SALTING COLLECTION. (*Pages* 18 *and* 90.)

a

b



c

a. Water-Pot with slip decoration under a celadon glaze. Mark and Reign of K'ang Hsi. *H.* $2\frac{7}{8}$ *in.* 154–1905. W. G. GULLAND GIFT.

b. Bowl, crackled celadon glaze. Mark and Reign of Ch'ien Lung. *H.* $2\frac{7}{8}$ *in.* Diam. $6\frac{1}{2}$ *in.* 167–1905. W. G. GULLAND GIFT.

c. Jar, crackled brownish-green glaze. Reign of Ch'ien Lung. *H.* $3\frac{5}{8}$ *in.* *Diam.* $4\frac{1}{4}$ *in.* 681–1902.

(*Page* 18.)

Vase, with 'mirror-black' glaze decorated with gilt designs. Reign of K'ang Hsi. *H.*18*in.* 238–1905. W. G. GULLAND GIFT. (*Page* 20.)

Bottle, incised decoration, dark manganese-purple glaze. Reign of Ch'ien Lung. *H.*16¼*in.* C.503–1910. SALTING COLLECTION. (*Page* 27.)

a

a. Vase, with mottled brown and black glaze. Mark of Wan Li. Reign of Ch'ien Lung. *H.*7⅞*in.* C.508–1910.

SALTING COLLECTION

b

b. Vase, with 'iron-rust' glaze. Mar Reign of Ch'ien Lung. *H.*7½*in.* C. 1913.

GIVEN BY R. CLARKE EDWARDS, ESQ

(*Page* 20.)

Vase, with decoration in applied relief; greenish-black glaze imitating bronze. Mark and Reign of Ch'ien Lung. *H.*14$\frac{3}{8}$*in.* C.485–1910.
SALTING COLLECTION. (*Page* 20.)

a *b* *c*

COPPER-RED GLAZES

REIGN OF K'ANG HSI.

a. Height, $7\frac{5}{8}$ *in.* C. 366–1910. *b. Height*, $9\frac{7}{8}$ *in.* C. 371–1910. *c. Height*, $7\frac{5}{8}$ *in.* C. 368–1910.

a *b* *c*

d

a. Water-pot, peach-bloom glaze. Mark and Reign of K'ang Hsi. *H.* $2\frac{3}{4}$ *in.* C.357–1910.

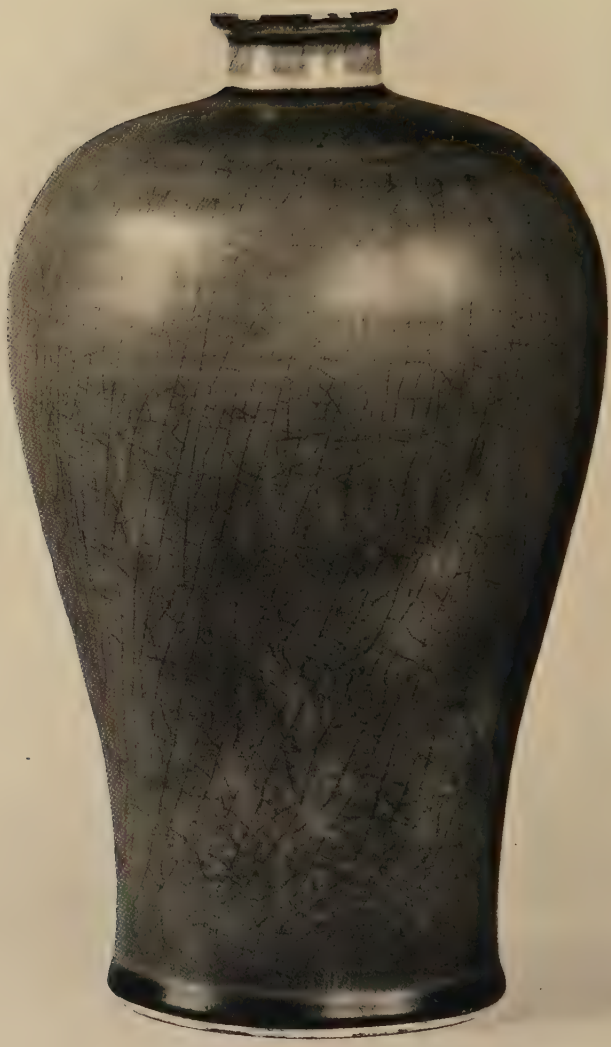
b. Vase, with a cherry-red glaze. Reign of K'ang Hsi. *H.* $2\frac{5}{8}$ *in.* C.351–1910.

c. Vase, with a clouded apple-red and green glaze. Reign of K'ang Hsi or Yung Chêng. *H.* $4\frac{3}{4}$ *in.* C.350–1910.

d. Vase, with speckled crimson and liver-coloured glaze. Mark of Wan Li. Reign of Ch'ien Lung. *H.* $8\frac{1}{8}$ *in.* C.383–1910.

SALTING COLLECTION

(*Pages* 21, 22 *and* 23.)



Vase, brownish-red glaze mottled with peach-bloom. Mark and Reign of K'ang Hsi. *H.*11*in.* C.362–1910. SALTING COLLECTION.

(*Pages* 23 *and* 80.)

a

b

c

d

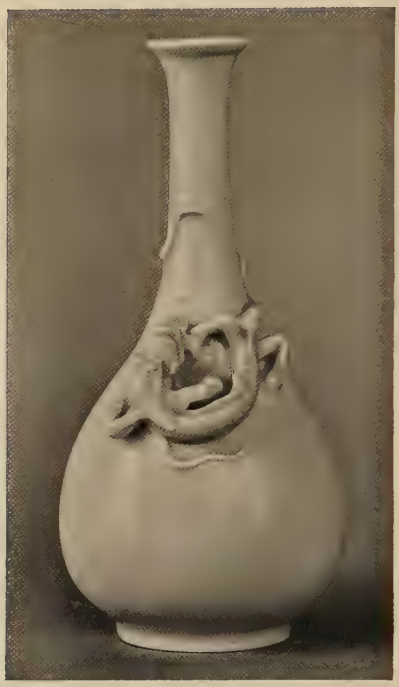
FLAMBÉ GLAZES

PERIOD OF CH'IEN LUNG

a. *Height*, 14½*in*. 201–1885.
b. *Height*, 7⅜*in*. C.400–1910.
c. *Height*, 9⅜*in*. C.413–1910.
d. *Height*, 7*in*. C.412–1910.

SALTING COLLECTION

(*Pages* 23 *and* 80.)



a

b

a. Bottle, with pale lavender glaze. Mark and Reign of Yung Chêng. *H.*9⅝*in.* C.514–1910.

b. Bowl, with a design of dragons incised in a powdered blue ground. Reign of K'ang Hsi. *Diam.*7*in.* C.511–1910.

SALTING COLLECTION

(*Pages* 24, 25, *and* 37.)

a

b

c

d

TURQUOISE-BLUE GLAZES

a. Bottle, with incised decoration of a sage and attendant in a landscape. Reign of K'ang Hsi. *H.*8⅝*in.* C.436–1910.

b. Brush-holder. Reign of K'ang Hsi. *H.*4½*in.* 726–1883.

c. Vase in the form of a gourd. Reign of K'ang Hsi. *H.*7¼*in.* C.437–1910.

d. Vase, Mark, *Ch'êng-*[*huan*]*-hsien chih*. Reign of Ch'ien Lung. *H.*9⅝*in.* C.462–1910. SALTING COLLECTION.

(*Pages* 26, 27, 80, *and* 82.)

a

b *c*

a. Vase, with translucent apple-green enamel over a crackled glaze. Reign of K'ang Hsi. *H.*4⅜*in.* C.469–1910.

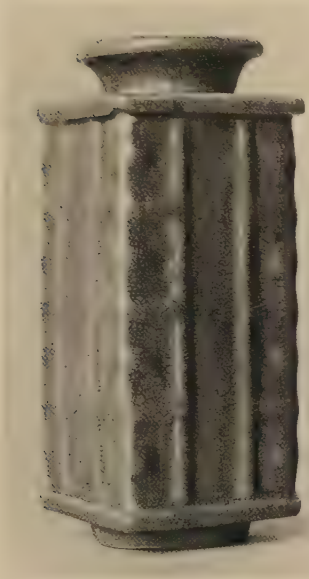
b. Vase, covered with opaque yellowish-green enamel. Reign of Ch'ien Lung. *H.*5¾*in.* C.480–1910.

c. Vase, covered with opaque green enamel. *H.*5½*in.* C.478–1910.

SALTING COLLECTION

(*Pages* 26 *and* 27.)

a *b*



c

d

a. Wine-pot, with incised decoration of plum-blossom under a brownish-yellow glaze. Mark of Ch'êng Hua. Reign of K'ang Hsi. *H.*7½ *in.* C. 496–1910. SALTING COLLECTION.

b. Kettle, with a yellow glaze. Reign of Yung Chêng. *H.*5⅜ *in.* C. 502–1910. SALTING COLLECTION.

c. Vase, with a mustard-yellow crackled enamel. Reign of Ch'ien Lung. *H.*5⅛ *in.* 3351–1853.

d. Vase, with a canary-yellow crackled enamel. Reign of Ch'ien Lung. *H.*5¾ *in.* C. 488–1910. SALTING COLLECTION.

(*Page* 28)

Vase, with painting in black under a translucent leaf-green glaze. Mark and Reign of Ch'ien Lung. *H.*13¾*in.* C.1362–1910. SALTING COLLECTION. (*Page* 27.)

Vase and cover, painted in underglaze blue. Reign of K'ang Hsi.
*H.*10$\frac{1}{8}$*in.* 279–1886. (*Page* 33.)

Bottle, painted in underglaze blue. Reign of K'ang Hsi. *H.17in.* C.791–1910. SALTING COLLECTION. (*Pages* 33 *and* 80.)

Plates painted in underglaze blue. Mark of Ch'êng Hua. Reign of K'ang Hsi. *Diam.* $8\frac{1}{4}$*in.*, $10\frac{1}{2}$*in.*, and $8\frac{1}{4}$*in.* respectively. C.679, 680, and 681–1910. SALTING COLLECTION. (*Page* 33.)

b

a

b

a. Vase, painted with paeonies in underglaze blue. Reign of K'ang Hsi. *H.*10*in.* C.767–1910.

b. Two plates, painted with fishes and fish-dragons in underglaze blue. Mark and Reign of K'ang Hsi. *Diam.*$8\frac{1}{8}$*in.* C. 770 and 771–1910.

SALTING COLLECTION

(*Pages* 34 *and* 91.)

a

b

a

c

PORCELAIN PAINTED IN UNDERGLAZE BLUE

REIGN OF K'ANG HSI

a. Pair of vases painted with the so-called tiger-lily pattern. *H.*7⅛*in.* C. 588 and 589–1910.

b. Vase painted with a spray of plum-blossom. *H.*10½*in.* C.908–1910.

c. Vases painted with sea-monsters. *H.*7¾ and 8*in.* C. 918, 920, and 921–1910.

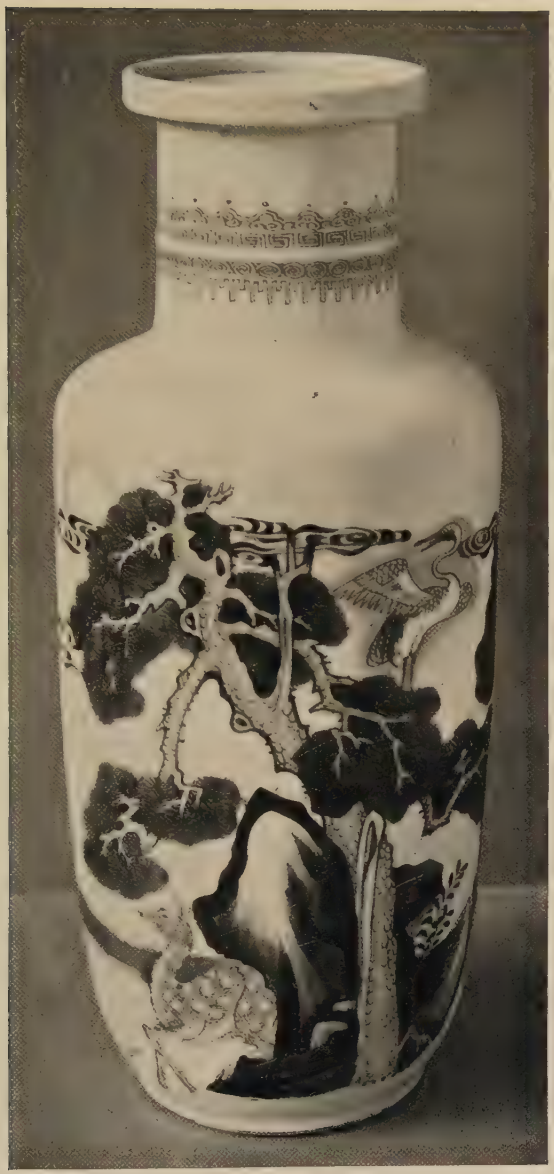
SALTING COLLECTION

(*Pages* 34, 35, *and* 85.)

Vase, painted with magnolias in underglaze blue. Reign of K'ang Hsi. *H.*17$\frac{7}{8}$*in.* C.829–1910. SALTING COLLECTION. (*Page* 34.)

Plate, painted with lotuses in underglaze blue. Reign of K'ang Hsi.
*Diam.*10$\frac{3}{4}$*in.* C.4–1925. GIVEN BY SYDNEY VACHER, ESQ.
(*Pages* 34 *and* 87.)

Bottle, painted in underglaze blue. Reign of K'ang Hsi. *H.* $17\frac{7}{8}$*in.* 64–1887. (*Page* 34.)



Vase, painted in underglaze blue. Reign of K'ang Hsi. *H.*17¾*in.*
C. 1880–1921. GIVEN FROM THE SIR HENRY BERGNE COLLECTION.

(*Page* 34.)

Vase, painted in underglaze blue. Mark of Chia Ching. Reign of K'ang Hsi. *H.*18$\frac{3}{8}$*in.* 71–1884. (*Page* 34.)

Vase, painted in underglaze blue. Reign of K'ang Hsi. *H.*30*in.*
C.852–1910. SALTING COLLECTION. (*Page* 34.)

SET OF FIVE VASES, PAINTED IN UNDERGLAZE BLUE

REIGN OF K'ANG HSI

*H.*18½ *and* 17*in.* C.842 *to* 846–1910.

SALTING COLLECTION. (*Page* 35.)

Vase painted with stylized lotuses in underglaze blue. Reign of K'ang Hsi.
H. 16⅞ *in.* 91–1887. (*Pages* 35 *and* 87.)

ALTAR SET, PAINTED IN UNDERGLAZE BLUE

REIGN OF CH'IEN LUNG

Height of incense burner, $16\frac{3}{8}$*in.* Height of flower vases, $14\frac{7}{8}$*in.* Height of pricket candlesticks, $14\frac{3}{4}$*in.*
C. 397 to 401–1920. GIVEN BY SIR WILLIAM GARTH, K.C. (*Pages* 35 *and* 82.)

a

b

PORCELAIN PAINTED IN UNDERGLAZE BLUE

REIGN OF K'ANG HSI

a. Vase, with a cover of contemporary Delft earthenware, mounted in ormolu. *Total height* 13*in.* 286–1864.

b. Plate painted with a design of phoenixes. *Diam.* 10⅝*in.* C.603–1910.

SALTING COLLECTION

(*Pages* 35, 36, *and* 98.)

a

b

PORCELAIN PAINTED IN UNDERGLAZE BLUE WITH THE SO-CALLED ASTER PATTERN

REIGN OF K'ANG HSI

a. Dish. *Diam.*10¾*in.* C.629–1910.

b. Jar and Cover. *H.*9¾*in.* C.630–1910.

SALTING COLLECTION

(*Pages* 36 *and* 87.)

a

b

PORCELAIN PAINTED IN UNDERGLAZE BLUE

REIGN OF K'ANG HSI

a. Plate. *Diam.*10$\frac{3}{8}$*in.* C.774–1910.

b. Dish. *Diam.*12$\frac{7}{8}$*in.* C.720–1910.

SALTING COLLECTION

(*Pages* 36 *and* 94.)

a *b* *c*

d *e*

PORCELAIN PAINTED IN UNDERGLAZE BLUE

REIGN OF K'ANG HSI

a. Bowl, with pierced double walls. *Diam.*6*in.* C.947–1910.

b. Plate, with perforated ornament. *Diam.*6$\frac{3}{8}$*in.* C.937–1910.

c. Bowl, with perforated ornament. *Diam.*4$\frac{1}{4}$*in.* C.945–1910.

d. Plate. Mark of Ch'êng Hua. *Diam.*13*in.* C.758–1910.

e. Plate. Mark of Ch'êng Hua. *Diam.*12$\frac{3}{4}$*in.* C.759–1910.

SALTING COLLECTION

(*Pages* 13 *and* 98.)

a *b*

c *d*

PORCELAIN PAINTED IN UNDERGLAZE BLUE

REIGN OF K'ANG HSI

a. Plate. Mark of Ch'êng Hua. *Diam.*7¾*in.* C.695–1910.

b. Plate. Mark of Ch'êng Hua. *Diam.*7¾*in.* C.694–1910.

c. Plate. Mark, BEVERE. *Diam.*10⅝*in.* C.739–1910.

d. Plate. Mark of Ch'êng Hua. *Diam.*10⅝*in.* C.726–1910.

SALTING COLLECTION

(*Pages* 36, 37, 98, *and* 112.)

a

b

c

PORCELAIN PAINTED IN UNDERGLAZE BLUE

REIGN OF K'ANG HSI

a. Plate. *Diam.*10$\frac{7}{8}$*in.* C.721–1910.

b. Plate. Mark of K'ang Hsi. *Diam.*10$\frac{3}{8}$*in.* C.735–1910.

c. Plate. *Diam.*10$\frac{1}{8}$*in.* C.755–1910.

SALTING COLLECTION

(*Pages* 36 *and* 87.)

Vase, with gilt designs on a powdered-blue ground. Reign of K'ang Hsi. *H.*19*in.* C.528–1910. SALTING COLLECTION. (*Pages* 37 *and* 80.)

Vase, with panels painted in underglaze blue reserved on a powdered-blue ground. Reign of K'ang Hsi. *H.*18*in.* 67–1887. (*Page* 37.)

a *b* *c* *d* *e*

f

g

h

SOAPSTONE PORCELAIN PAINTED IN UNDERGLAZE BLUE

REIGNS OF K'ANG HSI, YUNG CHÊNG AND CH'IEN LUNG.

a. Vase. Mark of Ch'êng Hua. *H.*4¾ *in.* C. 581–1910.

b. Bowl. Mark of Ch'êng Hua. *Diam.* 3⅞ *in.* 820–1907.

c. Vase. *H.*7¼ *in.* 828–1907.

d. Bowl. Mark of Ch'êng Hua. *Diam.*4 *in.* 821–1907.

e. Vase. Mark of Ch'êng Hua. *H.*4½ *in.* C. 586–1910.

f. Bowl. *Diam.*5⅜ *in.* 819B–1907.

g. Plate. *Diam.*7¾ *in.* 818–1907.

h. Mug. *H.*4 *in.* 185–1885.

SALTING COLLECTION *and* ANDREW BURMAN GIFT

(*Pages* 38, 81 *and* 83.)

Vase painted in underglaze blue. Mark and Reign of Yung Chêng. *H.*20$\frac{3}{8}$*in.* C.286–1910. (*Pages* 38 *and* 82.)

Vase painted in underglaze blue on a ground partly covered with yellow enamel. Reign of Yung Chêng. *H.26in.* C.995–1910.

SALTING COLLECTION

(*Page* 38.)

a *b* *c*

Vases painted in underglaze blue in combination with dead-leaf brown or 'Nanking yellow'.
Reign of K'ang Hsi.

a. Height, $8\frac{1}{8}$*in.* 951–1910. *b. Height*, $10\frac{3}{4}$*in.* C. 953–1910. *c. Height*, $7\frac{1}{4}$*in.* C. 959–1910.

SALTING COLLECTION

Vase, painted in underglaze blue and copper-red. Reign of Ch'ien Lung.
H. $11\frac{1}{4}$*in.* C.979-1910. SALTING COLLECTION. (*Page* 39.)

a

b

a. Bowl, with decoration in slight relief, painted in copper-red. Reign of K'ang Hsi. *Diam.9in.* C.969–1910.

b. Fish-Bowl in the form of a lotus leaf and buds, painted in copper-red under a celadon glaze. Reign of K'ang Hsi. *Diam.*10¼*in.* C.385–1910.

SALTING COLLECTION

(*Pages* 39, 81, *and* 91.)

Vase with decoration in slight relief, painted in underglaze blue and copper-red, with touches of celadon green. Reign of K'ang Hsi. *H.*17¼*in.* C.974–1910. SALTING COLLECTION. (*Pages* 39 *and* 80.)

Vase, painted in underglaze blue and copper-red on a brown ground. Reign of K'ang Hsi. *H.*24½*in.* C.965–1910. SALTING COLLECTION.

(*Pages* 40 *and* 80.)

Vase, painted in copper-red, which has failed in the firing and produced brown and green tones. Reign of K'ang Hsi. *H.*18*in.*
C.967–1910. SALTING COLLECTION. (*Page* 40.)

Vase painted in pale copper-red. Signed *Miao Shan*. Of uncertain origin. *H.*$7\frac{3}{8}$*in.* 464–1892. (*Pages* 40 *and* 109.)

a

b

a. Figure of a parrot, blue and purple glazes. Reign of K'ang Hsi. *H.*8½*in.* C.457–1910. SALTING COLLECTION.

b. Bowl, green and yellow glazes over incised designs. Mark and Reign of Yung Chêng. *Diam.*5⅞*in.* 587–1907. GIVEN BY MRS. JULIA C. GULLAND.

(*Pages* 41 *and* 42.)

a

b

a

c

d

PORCELAIN ENAMELLED ON THE BISCUIT

REIGN OF K'ANG HSI

a. Pair of water-pots. *H.*3¼*in.* C.1038, 1039–1910. SALTING COLLECTION.

b. Water-pot in the form of an animal and a vine-branch. *H.*3⅜*in.* C.1093–1910. SALTING COLLECTION.

c. Water-pot in the form of an animal and a bunch of grapes. *H.*1¼*in.* C.1100–1910. SALTING COLLECTION.

d. Wine-pot in the form of a fish. *H.*5¼*in.* 1997–1855.

(*Pages* 43, 44, 82, 95, *and* 98.)

a

b

c

b

PORCELAIN ENAMELLED ON THE BISCUIT

REIGN OF K'ANG HSI

a. Figure of Kuan-yin. *H.*9¼*in.* C.1275–1910.

b. Pair of figures of lionesses. *H.*6⅞*in.* C.1075 *and* 1076–1910.

c. Figure of Kuan-ti. *H.*11¼*in.* C.1071–1910.

SALTING COLLECTION

(*Pages* 43, 44, 85, *and* 88.)

a

b

c

PORCELAIN ENAMELLED ON THE BISCUIT

REIGN OF K'ANG HSI

a. Stand. *Diam.*10*in.* C.1050–1910.

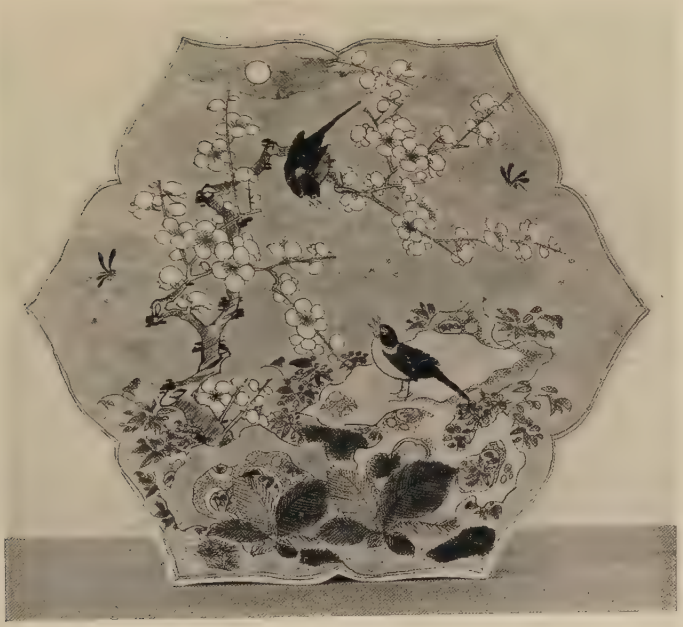
b. Brush-pot. *H.*5*in.* C.1077–1910.

c. Tea-pot. *H.*4¼*in.* C.1095–1910.

SALTING COLLECTION

(*Pages* 44 *and* 83.)

a



b

PORCELAIN ENAMELLED ON THE BISCUIT

REIGN OF K'ANG HSI

a. Incense-burner and Stand. *H.*6¾*in.* C.1047–1910.

b. Stand. *Diam.*9⅞*in.* C.1083–1910.

SALTING COLLECTION

(*Pages* 44, 83, 84, and 99.)

a

b

a

c

PORCELAIN ENAMELLED ON THE BISCUIT

REIGN OF K'ANG HSI

a. Pair of vases with manganese-purple ground. Mark of Chêng Tê. *H.*7½*in.* C.1035 *and* 1036–1910.

b. Vase with yellow ground. *H.*8⅞*in.* C.1072–1910.

c. Set of three vases with yellow ground. *H.*12⅜, 10¼, *and* 12⅜*in.* respectively. C.1080, 1081, 1082–1910.

SALTING COLLECTION

(*Page* 44.)

a

b

c

PORCELAIN ENAMELLED ON THE BISCUIT

REIGN OF K'ANG HSI

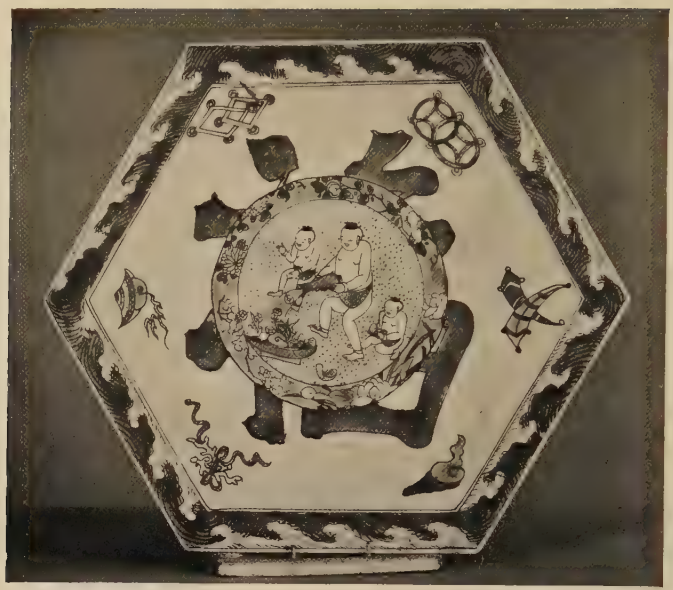
a. Figure of Shou-hsing, god of longevity. *H.*19*in.* C.1271–1910.

b. Figure of a man with a squirrel. *H.*13$\frac{1}{8}$*in.* C.1274–1910.

c. Figure of Lu-hsing, god of preferment. *H.*18*in.* C.1272–1910.

SALTING COLLECTION. (*Pages* 44 *and* 88.)

Plate 59



a

b

PORCELAIN ENAMELLED ON THE BISCUIT

REIGN OF K'ANG HSI

a. Plaque for inlaying in an article of furniture: the character *fu* (happiness). *Diam.*$9\frac{5}{8}$*in.* C.1074–1910.

b. Wine-pot in the form of the character *shou* (longevity). *H.*$9\frac{1}{8}$*in.* C.1263–1910.

SALTING COLLECTION

(*Pages* 45, 83, 90, *and* 98.)

a

b

PORCELAIN ENAMELLED ON THE BISCUIT

a. Pillow. *L.*14¼*in.* C.1103–1910. SALTING COLLECTION. (*Pages* 44, 83, *and* 99.)

b. Plate. Mark of K'ang Hsi. Reign of Tao Kuang. *Diam.*9¾*in.* C.759–1909. GIVEN BY ANDREW BURMAN, ESQ. (*Page* 46.)

a

b *c* *b*

PORCELAIN ENAMELLED ON THE BISCUIT

a. Vase, black ground. Reign of Yung Chêng. *H.*9¾*in.* C.1114–1910.

b. Pair of dishes. Reign of K'ang Hsi. *Greatest width*, 6⅜*in.* C.1119 *and* 1120–1910.

c. Incense-burner and Cover. Reign of K'ang Hsi. *Diam.*3⅛*in.* C.1117–1910.

SALTING COLLECTION

(*Page* 45.)

Vase, painted with the Flowers of the Seasons, black ground. Mark of Ch'êng Hua. Reign of K'ang Hsi. *H.*18⅛*in.* C.1304–1910. SALTING COLLECTION. (*Pages* 45, 82, *and* 95.)

Vase, painted with paeonies, magnolias and a pheasant, black ground. Reign of K'ang Hsi. *H.*26½*in.* C.1315–1910. SALTING COLLECTION.

(*Page* 45.)

Vase, painted with birds and plum-blossom, black ground. Reign of K'ang Hsi. *H.*24½*in.* C.1307–1910. SALTING COLLECTION.

(*Pages* 45 *and* 80.)

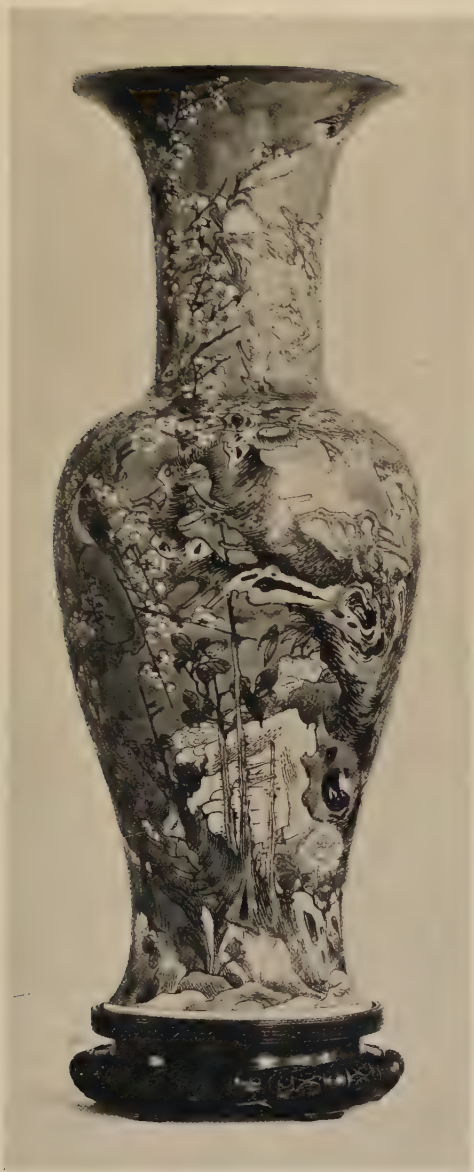
Vase, painted with birds, flowers and rocks, black ground. Reign of K'ang Hsi. *H.*18*in.* C.1310–1910. SALTING COLLECTION.

(*Pages* 46 *and* 80.)

Vase, painted with birds and plum-blossom, black ground. Reign of K'ang Hsi. *H.*18⅞*in.* C.1303–1910. SALTING COLLECTION.

(*Pages* 46 *and* 82.)

Vase, painted in enamel colours, black ground. Reign of K'ang Hsi. *H.*27½*in.* C.1312–1910. SALTING COLLECTION. (*Page* 46.)



Vase, painted in enamel colours, green ground. Mark of Ch'êng Hua. Reign of K'ang Hsi. *H.*29*in.* C.1277–1910. SALTING COLLECTION.
(*Page* 46.)

Vase, painted in enamel colours, green ground. Mark of Ch'êng Hua. Reign of K'ang Hsi. *H.* $18\frac{1}{4}$*in.* C.1290–1910. SALTING COLLECTION.

(*Pages* 46 *and* 95.)

Vase, painted with flowering trees, yellow ground. *H.*20½*in.* C.1284–1910. SALTING COLLECTION. (*Page* 46.)

Vase, painted over the glaze in the colours of the *famille verte*. Reign of K'ang Hsi. *H.*23¾*in.* C.1298–1910. SALTING COLLECTION.

(*Pages* 47 *and* 80.)

a

b

c

FAMILLE VERTE, ENAMELLED OVER THE GLAZE

REIGN OF K'ANG HSI

a. Vase and Cover. *H.*5$\frac{1}{4}$*in.*
C.1128–1910.

b. Vase. *H.*8$\frac{7}{8}$*in.*
C.1184–1910.

c. Wine-pot. *H.*5*in.*
C.1166–1910.

SALTING COLLECTION

(*Pages* 47, 50, *and* 83.)

Vase, painted over the glaze in the colours of the *famille verte*: The Hundred Antiques. Reign of K'ang Hsi. *H.*28½*in.* C.1280–1910. SALTING COLLECTION. (*Pages* 48 *and* 93.)

Vase, painted over the glaze in the colours of the *famille verte*, red brocaded ground. Reign of K'ang Hsi. *H.*17¾*in.* C.1237–1910.

SALTING COLLECTION. (*Pages* 48 *and* 98.)

Dish, painted over the glaze in the colours of the *famille verte*. Reign of K'ang Hsi. *Diam.*13$\frac{3}{8}$*in.* C.1199–1910. SALTING COLLECTION.

(*Page* 48.)

Vase, painted over the glaze in the colours of the *famille verte*. Reign of K'ang Hsi. *H.*13¾*in.* C.1268–1910. SALTING COLLECTION. (*Page* 48.)

a *b* *c*

FAMILLE VERTE ENAMELLED OVER THE GLAZE.

REIGN OF K'ANG HSI.

a. Lantern, painted with scenes from a romance. *H.*9⅛ *in.* C.1259–1910.

b. Lantern, painted with the Hundred Deer. *H.*12⅞ *in.* C.1258–1910.

c. Lantern, painted with five Taoist Immortals. *H.*8 *in.* C.1270–1910.

SALTING COLLECTION.

a *b* *c*

FAMILLE VERTE ENAMELLED OVER THE GLAZE

REIGN OF K'ANG HSI

a. Bowl. *Diam.*8*in.* C.1200–1910.

b. Vase. *H.*10¼*in.* C.1264–1910.

c. Bowl. Mark of Ch'êng Hua. *Diam.*8⅜*in.* C.1319–1910.

SALTING COLLECTION

(*Pages* 48, 49, *and* 98.)

Plate 79

a

b

FAMILLE VERTE ENAMELLED OVER THE GLAZE

REIGN OF K'ANG HSI

a. Pair of plates. *Diam.*10⅞ *and* 10*in.* C.1146 *and* 1147–1910.

b. Jar and Cover. *H.*12¾*in.* C.1189–1910.

SALTING COLLECTION

(*Page* 48.)

Dish, painted over the glaze in the colours of the *famille verte*. Reign of K'ang Hsi. *Diam.*22¼*in.* C.1167–1910. SALTING COLLECTION.

(*Page* 49.)

Dish, painted over the glaze in the colours of the *famille verte* : Philosophers observing the *yin-yang* symbol. Reign of K'ang Hsi. *Diam.* $16\frac{1}{4}$*in.* C.1106–1910. SALTING COLLECTION. (*Pages* 49 *and* 84.)

a

b *c* *b*

FAMILLE VERTE ENAMELLED OVER THE GLAZE

REIGN OF K'ANG HSI

a. Pair of vases, painted over a celadon glaze. *H.*11½*in.* C.1023 *and* 1024–1910.

b. Pair of vases, painted over a pale brown glaze. *H.*10¼*in.* C. 1225 *and* 1226–1910.

c. Bowl, painted over a pale brown glaze. *Diam.*7⅞*in.* C.1233–1910.

SALTING COLLECTION

(*Pages* 49 *and* 50.)

a

b *c* *b*

PORCELAIN PAINTED MAINLY IN IRON-RED

a. Vase. Reign of K'ang Hsi. *H.*10$\frac{1}{8}$*in.* C.1326–1910.

b. Pair of vases. Reign of Yung Chêng. *H.*8$\frac{3}{8}$*in.* C.1321 *and* 1322–1910.

c. Vase. Mark and Reign of K'ang Hsi. *H.*8$\frac{1}{2}$*in.* C.1325–1910.

SALTING COLLECTION

(*Page* 50.)

Vase, painted in underglaze blue, iron-red and gilding.
Reign of K'ang Hsi. *H.*19*in.* C.1347–1910. SALTING COLLECTION.
(*Page* 50.)

a

b

PORCELAIN PAINTED IN UNDERGLAZE BLUE AND TRANSLUCENT ENAMELS

REIGN OF YUNG CHÊNG

a. Dish, painted with the Taoist Triad and Hsi Wang Mu. Mark of Yung Chêng. *Diam.*8¼*in.* 695–1907. GIVEN BY MRS. JULIA C. GULLAND.

b. Lantern. *H.*8½*in.* C.1457–1910.

SALTING COLLECTION

(*Pages* 51, 81, 88, *and* 89.)

Vase, painted in enamel colours of the *famille rose*. Reign of Yung Chêng. *H.*19*in.* C.1462–1910. SALTING COLLECTION. (*Page* 53.)

Plate, painted in enamel colours of the *famille rose*, ruby back. Reign of Yung Chêng. *D.*8⅜*in.* C.1408–1910. SALTING COLLECTION.

(*Page* 53.)

Plate, painted in enamel colours of the *famille rose*, ruby back. Reign of Yung Chêng. *D.*$7\frac{7}{8}$*in.* C.1429–1910. SALTING COLLECTION.

(*Page* 53.)

a

b

PORCELAIN PAINTED IN ENAMEL COLOURS OF THE *FAMILLE ROSE*

REIGN OF YUNG CHÊNG

a. Saucer-Dish. *D*.7⅞*in*. C.1091–1917. W. W. ASTON BEQUEST.

b. Bowl. Mark of Yung Chêng in blue enamel. *D*.8½*in*. 654–1907. GIVEN BY MRS. JULIA C. GULLAND

(*Pages* 55 *and* 56.)

Dish, painted in enamel colours of the *famille rose*. Mark and Reign of Yung Chêng. *Diam.*19$\frac{7}{8}$*in.* 719–1907. BEQUEATHED BY DR. HENRY COULING. (*Pages* 54 *and* 81.)

a

b

a. Dish, painted with a quail in natural colours. Reign of Yung Chêng. *Diam.*8*in.* 646–1903. COPE BEQUEST. (*Page* 54.)

b. Vase, in colours of the *famille rose*. Reign of Ch'ien Lung. *H.*9$\frac{7}{8}$*in.* C.1459–1910. SALTING COLLECTION. (*Page* 56.)

Lantern, with pierced decoration, painted in enamel colours of the *famille rose*. Reign of Ch'ien Lung. *H.*13¼*in.* C.1435–1910. SALTING COLLECTION. (*Pages* 55 *and* 81.)

Vase, painted with irises and other flowers in natural colours ; crimson ground. Mark and Reign of Ch'ien Lung. *H.*9⅝*in.* C.1461–1910.

SALTING COLLECTION.

(*Page* 55.)

a

b

PORCELAIN PAINTED IN ENAMEL COLOURS OF THE *FAMILLE ROSE*

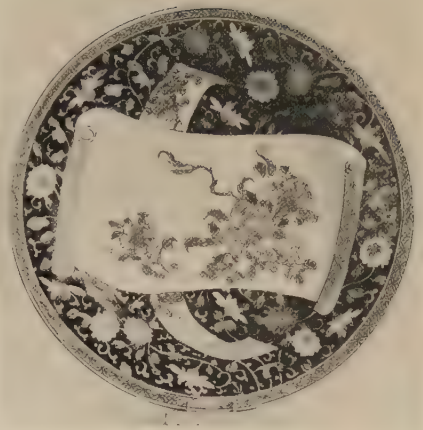
a. Vase, the ground covered with gilt scrollwork. Reign of Yung Chêng. *H.*7$\frac{3}{8}$*in.* C.1397–1910.

b. Vase, pink ground engraved with floral scrolls. Mark and Reign of Ch'ien Lung. *H.*7$\frac{3}{8}$*in.* C.1399–1910.

SALTING COLLECTION. (*Page* 55.)

Vase, painted in enamel colours of the *famille rose*; pink ground. Reign of Ch'ien Lung. *H.*17$\frac{7}{8}$*in.* C.1379–1910. SALTING COLLECTION.

(*Page* 56.)



a

a. Plate, painted in enamel colours of the *famille rose* ; black ground. Reign of Ch'ien Lung. *Diam.*8$\frac{3}{4}$*in.* C.1381–1910. SALTING COLLECTION.
(*Page* 56.)

b

b. Figure of a European lady. Reign of Ch'ien Lung. *H.*7$\frac{3}{4}$*in.* C.1478–1910. SALTING COLLECTION
(*Page* 58.)

c

c. Plate, painted in blue enamel with touches of buff. Reign of Ch'ien Lung. *Diam.*8$\frac{3}{8}$*in.* 1987–1855.
(*Page* 56.)

a

b

a. Cup and Saucer, painted in blue enamel. Reign of Yung Chêng. Cup : *H.*1½*in.* Saucer : *Diam.*4⅞*in.* 642–1903. COPE BEQUEST.

b. Plate, painted in black, red, and gold ; ruby back. Reign of Yung Chêng. *Diam.*8¼*in.* 1455–1853.

(*Pages* 57 *and* 67.)

a

b

c

a. Vase of so-called Mandarin porcelain painted in underglaze blue and enamel colours. Reign of Ch'ien Lung. *H.*9¾ *in.* C.85–1912. DUMERGUE BEQUEST. (*Page* 71.)

b. Bowl, painted in enamel colours in medallions reserved on a ground of blue enamel. Mark and Reign of Tao Kuang. *Diam.* 5¾ *in.* 668–1903. COPE BEQUEST. (*Page* 57.)

c. Dish and Wine-cup, painted in enamel colours and gilding. Mark, *Baragon Tumed.* Reign of Tao Kuang. Dish: *Diam.*7⅛ *in.* Cup: *H.*1⅜ *in.* 799, 800–1883. (*Pages* 59, 87 *and* 96.)

Vase, soapstone porcelain, with decoration in relief painted in enamel colours, red predominating. Reign of Ch'ien Lung. *H.*11⅝*in.* C.1376–1910. SALTING COLLECTION. (*Pages* 57 *and* 80.)

Vase, painted in enamel colours with Landscapes of the Four Seasons, celadon ground. Mark and Reign of Ch'ien Lung. *H.*14¼*in.* C.1466–1910. SALTING COLLECTION. (*Pages* 58 *and* 92.)

Vase, decorated with the Eight Taoist Immortals worshipping Shou Lao, in applied relief, painted in enamel colours and gilding. Reign of K'ang Hsi. *H.*17$\frac{3}{4}$*in.* C.1257–1910. SALTING COLLECTION.

(*Pages* 16 and 89.)

Figures of Mi-lo Fo (Maitreya Buddha) and four Arhats or Lohan, painted in enamel colours of the *famille rose*. Reign of Ch'ien Lung. *H.*17*in.* each. C. 1367, 1370, 1372, 1373, 1374–1910. SALTING COLLECTION. (*Pages* 58 *and* 86.)

Plate 103

a

b *c*

d *e*

SNUFF BOTTLES

a. Relief decoration painted in colours on a black ground. Reign of Ch'ien Lung. *H.*4⅛*in.* C.1691–1910. SALTING COLLECTION.

b. Moulded with wicker-pattern painted green. Reign of Ch'ien Lung. *H.*2½*in.* C.1706–1910. SALTING COLLECTION.

c. Relief decoration painted in red and black. Early 19th century. *H.*2¾*in.* C.1695–1910. SALTING COLLECTION.

d. Unglazed porcelain. Signed *Jung Ching tso*. Reign of Ch'ien Lung. *H.*2½*in.* 702–1883.

e. Moulded with the Eighteen Arhats, imitating ivory. Reign of Ch'ien Lung. *H.*2½*in.* 4833–1901.

(*Page* 60.)

Cap-stand, *lac burgautée*. Reign of Ch'ien Lung. *H.*10¾*in.* 118–1883.
(*Pages* 61 *and* 83.)

Figure of Kuan-yin, Fukien white porcelain. Mark, *I Mo-tzŭ*, impressed. 18th century. *H.*15⅛*in.* C.548–1910.

SALTING COLLECTION.

(*Page* 62.)

Figure of Kuan-ti, Fukien white porcelain. Mark, *Ho Chao-tsung*, impressed. 18th century. *H.*11¾*in.* C.544–1910. SALTING COLLECTION.

(*Pages* 62 *and* 90.)

a *b*

a. Figure of Bôdhidharma, Fukien white porcelain. 18th century. *H.*8$\frac{3}{8}$*in.* C.545–1910.

b. Figure of a Buddhist monk, Fukien white porcelain. 18th century. *H.*7$\frac{7}{8}$*in.* C.547–1910.

SALTING COLLECTION

(*Pages* 63 *and* 86.)

a *b* *c*

d

e *f* *g*

FUKIEN WHITE PORCELAIN

EIGHTEENTH CENTURY

a. Eight-lobed cup. *H.*1⅞ *in.* C. 1042–1917. W. W. ASTON BEQUEST.

b. Stem-cup. *H.*2⅝ *in.* 1678–1876.

c. Cup, with double walls. *Diam.*3½ *in.* 3373–1853.

d. Jug, of European form, painted in red and green. *H.*3¾ *in.* C.219–1923. GIVEN BY T. C. NIXON, ESQ.

e. Cup, with relief decoration in imitation of carved rhinoceros horn. *Diam.*3¼ *in.* 3355–1853.

f. Wine-pot. *H.*6½ *in.* C. 558–1910. SALTING COLLECTION.

g. Cup. *H.*3⅝ *in.* 707–1883.

(*Pages* 63, 64 *and* 82).

a

b

c

d

e

a. Cup and Saucer painted with the arms of Holland and the cipher of the Dutch East India Company. Dated 1728. Cup : *H.*1$\frac{3}{8}$*in.* Saucer : *Diam.*4*in.* 645–1907. GIVEN BY MRS. JULIA C. GULLAND. (*Page* 68.)

b. Cup and Saucer, painted with the arms of the royal families of England and Holland. Second quarter of the 18th century. Cup : *H.*1$\frac{1}{2}$*in.* Saucer : *Diam.*4$\frac{5}{8}$*in.* 3719–1901. (*Page* 68.)

c. Basket, painted with the arms and motto of the Honourable East India Company. Late 18th century. *L.*8$\frac{5}{8}$*in.* 335e–1898. (*Page* 70.)

d. Pattern-Plate. Late 18th century. *Diam.*9$\frac{3}{4}$*in.* C.120–1923. GIVEN BY R. A. PFUNGST, ESQ. (*Page* 66.)

e. Plate, painted with the arms of Chadwick, quartering Malvesyn, Carden, and Bagot. Mark, *Canton in China, 24th Jan. 1791*, in black. Late 18th century. *Diam.*9$\frac{3}{4}$*in.* C.1462–1924. (*Page* 69.)

a *b* *c*

d

PORCELAIN PAINTED IN BLUE

REIGN OF K'ANG HSI

a. Cup and Saucer. Cup: *H.2in.* Saucer: *Diam.*5$\frac{1}{4}$*in.* C.777–1910.

b. Caster. *H.*6$\frac{3}{8}$*in.* C.772–1910.

c. Chocolate Cup and Saucer. Cup: *H.*3$\frac{3}{8}$*in.* Saucer: *Diam.*5$\frac{3}{8}$*in.* C. 780–1910.

d. Plate. *Diam.*13$\frac{3}{8}$*in.* C.781–1910.

SALTING COLLECTION

(*Pages* 66 *and* 70.)

a

b

a. Plate, painted in black and colours: The Baptism of Christ. Middle of 18th century. *Diam.*9⅛*in.* C.170–1913.
GIVEN BY R. CLARKE EDWARDS, ESQ.

b. Plate, painted in colours and gilding: Perseus and Andromeda. Middle of 18th century. *Diam.*9⅛*in.* 4826–1901.

(*Pages* 67 *and* 68.)

a

b

a. Plate, one of a set, painted in colours with part of a Dutch inscription. Early 18th century. *Diam.* $8\frac{1}{4}$*in.* C.427–1920.
GIVEN BY LT.-COLONEL DINGWALL, D.S.O.

b. Plaque, painted in brownish black and pale red, with an allegorical scene commemorating a marriage. Dated 1741. *H.* $8\frac{7}{8}$*in.* *W.* $6\frac{5}{8}$*in.* C.572–1925. GIVEN BY SIR ROBERT AND LADY PRENDERGAST.

(*Page* 67.)

Plate, painted in enamel colours of the *famille rose* with a *chinoiserie* in the European manner. Reign of Ch'ien Lung. *Diam.* $10\frac{1}{4}$*in.* C.1470–1910. SALTING COLLECTION. (*Page* 69.)

a

b

a. Box, painted in enamel colours of the *famille verte*. Reign of K'ang Hsi. *Diam.* $10\frac{3}{4}$*in.* C.1027–1910.

b. Dish, painted in enamel colours of the *famille rose*. Reign of Ch'ien Lung. *Width*, $15\frac{1}{4}$*in.* C.1473–1910.

SALTING COLLECTION

(*Pages* 70 *and* 71.)

Jar of so-called Batavian porcelain, painted in enamel colours of the *famille rose*, dead-leaf-brown ground. About 1720. *H.*15½*in.* 630–1878.

(*Pages* 19 *and* 65.)

a

a. Sprinkler, decorated with gilding over a dark blue glaze.
Reign of Ch'ien Lung.
*H.*11½*in.* 775–1888.

b

b. Ewer, painted in enamel colours of the *famille verte*, powdered-blue ground.
Reign of K'ang Hsi.
*H.*11⅜*in.* C.1345–1910.

SALTING COLLECTION

Plate 117

(*Pages* 24 *and* 72.)

Dish, painted in underglaze blue, enamel colours and gilding, in imitation of Japanese porcelain. Reign of K'ang Hsi. *Diam.*21¼*in.* C.1474–1910. SALTING COLLECTION. (*Page* 71.)

Bottle, painted in underglaze blue and enamel colours in imitation of Japanese porcelain. Reign of K'ang Hsi. *H.*15⅛*in.* C.1501–1910.
SALTING COLLECTION
(*Page* 71.)

a

b

a. Plate, painted in underglaze blue and enamel colours, with an inscription in Tibetan: *Excellent Disciple! May the Three Blessed Ones give thee much bliss. By day bliss: by night bliss, may bliss be in the tent of the disciple.* Mark of Hsüan Tê. Reign of Yung Chêng. *Diam.* 8½*in.* C.1352–1910. SALTING COLLECTION. (*Page* 73.)

b. Jar, painted in enamel colours with Buddhist subjects. Made for the Siamese market. Late 18th century. *H.*9*in.* 8–1883 I.S. (*Page* 73.)

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